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Just the Tracks, Ma'am

"Music is an important part of most people's lives." Could a more obvious statement be made in a DJ magazine? "Your choice of the music provider at the prom can make or break the evening." I came across this statement recently, while scouring the Web for DJ-related information, at a site dedicated to prom planning. It made me think about just how important music is at many of those significant moments in our lives. At the root of everything DJs do is that basic privilege of providing music that becomes part of each audience's lifetime of memories.

This year's Top 200 song list reveals the wide variety of styles that are playing as the soundtrack of American life today. The tried-and-true fun songs and the long-lasting love songs find themselves rubbing shoulders with tracks propelled by the latest hip-hop grooves.

Driving home the music theme, you'll notice some new, compact, music-specific features in this issue ("Set List," "Song Story" and "Music In Motion"), which are aimed at keeping better track of current music developments, while also taking a deeper look at the music that moves our audiences—and sometimes even moves us. On the cover, we feature one of those subjects, Uncle Kracker—a former DJ who found a certain song that spoke to him directly about his musical life.

There's also a lot of other stuff packed into these pages to keep your DJ career on track, so sit back, put on your favorite album, and enjoy!

Dan Walsh, Managing Editor

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SHARP EYES, QUICK WIT

To whom it may concern,
I wanted to point out an error in your current issue [MB 85, January 2004] under the headline "Old School Teaches New School."

1. Please note that the flyer published with the article is dated "Circa 1959." However, the phone number on the flyer has an area code of 818. This area code did not come into existence until 1984, according to the Los Angeles Almanac.

2. According to the article, Jay would add or take away records from a Canteen Jukebox twice a week. Yet it calls him a "mobile disc jockey" for doing just that. Is this *Mobile Beat's* official criteria for becoming a professional mobile disc jockey? LOL.

I am certainly not trying to bash your magazine, as I enjoy it very much. Keep up the good work.

Sincerely,
Sal Pitera

The editor responds: Sal – Thanks for reading our rag so thoroughly! While we realize your letter is a bit tongue-in-cheek, you bring up some good points.

First, as far as we can ascertain, Jay Bachrach updated the area code to use the flyer during the eighties. He was just hitting his sixties then, and still going strong as an entertainer.

We didn't mean to imply that simply loading up a jukebox qualifies one as a Mobile DJ. What we were trying to show was how Jay first developed a large collection of music, then was pulled into actually taking that music out with him to play at his first event. The term Mobile DJ was not even on his radar screen, yet he followed the path that his entertainment skills led him down. We thought a lot of readers might identify with the story in terms of how he became a DJ without even "knowing it," and also appreciate it for the slice of DJ history it provides. - DW

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Mobile Beat Magazine,
Just a note to say "hi," and that I look forward to your magazine bi-monthly. My DJ service (Classic Hits Entertainment) was recently asked to provide a class program called "DJ Tools & Public Speaking," for Germanna Community College in Fredericksburg, Virginia. This "assignment" is 75% completed, and has been quite a challenge.

Your articles are a great basis of reference, providing us with info from other professional DJs, outside of this area.

There are a lot of "DJ wannabees" and so few professionals who provide this service full time. Our students will intern with other DJs as roadies/techs, to see what it actually takes to become a DJ/MC/entertainer. DJing is not an exact science—but there certainly are basics to follow...

I invite input from other professional DJs, and will note their assistance.

Regards,
DJ Jason
classichits403@Lycos.com

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The *Mobile Beat* Biz Card Contest is making a comeback—with a new twist for the digital millennium. We want you to send us samples of the client communication tools you rely on most: business cards, sales folders, video business cards on CD/DVD, etc. We want to see just how you are using the latest technology in your quest to capture new business. The most effective or innovative submissions will be featured along with an article on trends in sales tools, which will appear in an upcoming issue.

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DJs Support a Central Show

Chopper, the self-billed "World's Nuttiest DJ" drives the party from behind his unique DJ booth façade.

The Mystic Lake Casino in Prior Lake, MN, was the site of the second annual Midwest Disc Jockey Convention on November 10 and 11, 2003. The regional gathering represented the end result of hard work on the part of the Midwest Association of Professional Disc Jockeys (MAPDJ).

Two days of seminars featured many speakers familiar to those who attend Mobile Beat DJ Shows, including Randy Bartlett, Peter Merry, Scott Faver, and Todd Mitchem. A compact but bustling exhibit hall and nightly opportunities for networking rounded out the bill.

Bill Hermann, president of the association, said of the show: "I was very excited to see the number of DJs that had never been a part of a professional trade show. We were also very humbled to see how many DJs and industry professionals took time out of their busy schedules, traveling from all over the country, to support our young and growing organization. Our effort sought to help raise awareness of the professional industry to those who have never been a part of it. Our goals for MAPDJ are simple: to support DJs, to network with DJs and to educate ourselves and other DJs. If these three goals are achieved on a regular basis, we can't help but make a positive impact not only on the Midwest DJ community but also the worldwide DJ community."

For more information on MAPDJ, visit their Web site, www.mapdj.com.

Going to the Store and Building for the Future 2

The National Association of Mobile Entertainers (N.A.M.E.) has announced that its second annual "Building for the Future" Conference will be held April 26-28, 2004 at the Ramada Inn Philadelphia Airport South in Essington, Pennsylvania. This business-boosting conference will be open to non-members, as well as N.A.M.E.'s growing membership.

"The success of our first conference and the demand for more business-oriented seminars is our motivation to continue this conference," reported N.A.M.E. Executive Director Bruce Keslar. For more information about the conference or membership, go to www.djkj.com.

The N.A.M.E. staff has also been meeting with DJs face-to-face at a series of in-store seminars. A recent event was held at the Abracadabra DJ Superstore in Babylon, NY, in association with Denon Electronics, last October. Chicago Joe of Chicago Joe Entertainment (pictured at left, along with DJ Jenny Costa and 1 Phat DJ) hosted the seminar, which saw over 180 DJs in attendance. DJs enjoyed food, drinks, giveaways and the World Series on a large-screen TV, as well as some time with a number of New York radio personalities and two recording artists, Shannon and Casey. Another Long Island event is planned for February 2004.

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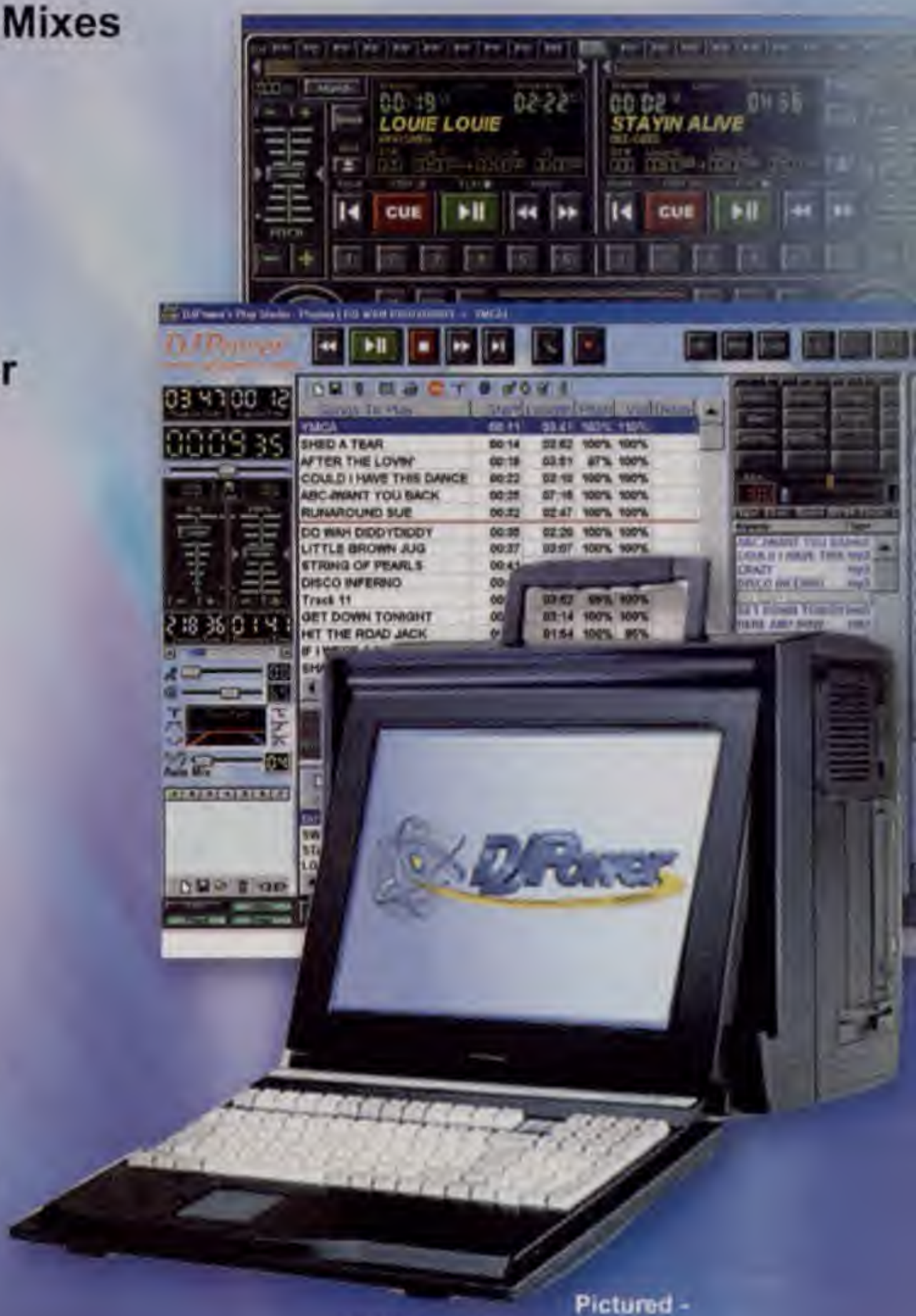

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The Guitar that Ate New York

Guitar Center launched its new 30,000-square-foot location in Manhattan's Union Square (25 West 14th Street) with much fanfare in November 2003. A special pro preview party, with leading music artists, journalists, engineers, and other prominent members of New York's music community in attendance, preceded the official grand opening event, which was hosted by DMC of Run DMC.

An enthusiastic and diverse crowd, including celebrities, consumers and manufacturers' reps showed up to welcome Guitar Center to New York City. Grandmaster Flash did an in-store performance during the store's second day of business.

"There is no place on earth like New York City, and that's where Guitar Center has to be," commented David Angress, executive vice president of Guitar Center, on the eve of the Grand Opening festivities. "Our flagship New York store brings Guitar Center's enormous economies of scale and its unrivaled resources to what is already an incredibly music-and-technology-savvy city..."

Visit the company's Web site at www.guitarcenter.com for more information.

Robe Dressed with Award; Elation Gets the LED Out

Robe Show Lighting and Robe America won the prestigious "Best Booth Design (Large Booth) Award" at LDI 2003, in Orlando last November. The award is given for the aesthetic design and appearance of a booth, as well as its effectiveness in showcasing lighting design products.

"All of us are thrilled to get this award," said Josef Valchar, General Manager of Robe Show Lighting. "It caps off what has been a great first year for Robe America. Based on the success we've had this year, and the reception that was given to Robe and its products at this show, we're looking forward to good things in 2004." The Bell, California-based Robe America has enjoyed rapid growth over the past 12 months.

It was also announced that Robe America was named the exclusive US distributor of Antari foggers. Visit www.robeamerica.com for more information.

In other lighting news, French lighting manufacturer Ayrton has appointed Elation Professional as the exclusive United States distributor for its groundbreaking Easy Color moving head LED fixture. Elation, a member of the American DJ Group of Companies, introduced the revolutionary product to the U.S. market at the 2003 LDI Show.

"We are pleased and honored to enter into a distribution agreement with Ayrton," said Scott Davies, General Manager of the American DJ Group of Companies. "With their top-quality products and commitment to innovation, we could not ask for a better partner than Ayrton in a marketing venture."

The first fixture of its kind, the Easy Color combines the sweeping rotation of a moving head with the brightness of a light emitting diode (LED). The light shows up vividly when seen on video, making it useful for the latest club and Mobile DJ camera/screen setups. The fixture also includes RGB color mixing and advanced electronic dimming. For more information, go to www.elationlighting.com.

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Radio Joe Goes Coast-to-Coast

Renowned radio personality Joe Soto has joined ABC Radio Networks as host of Country Coast-to-Coast's newest program, "The Roadhouse with Joe Soto." The show offers a contemporary blend of music with an up-tempo beat and fun presentation.

Joe Soto comes to ABC Radio Networks from KRNB Dallas. His background includes the legendary WGCI-FM Chicago, among other stations. "The Roadhouse with Joe Soto" can be heard Monday through Friday nights on over 100 radio stations across the nation from 7PM to Midnight (Central). ABC Radio Networks' Country Coast-to-Coast is the primary source of programming for almost 150 radio stations, reaching over one million listeners weekly.

Joe Soto

Joe is a 20-year radio veteran who started as a weekender at his college station. Since then he's racked up an impressive bowl of "alphabet soup." His list of call letters began in Illinois with WROK-AM in Rockford, where he played Black Sabbath in between Neil Diamond and Barbra Streisand. Next came WEIK-FM in DeKalb, WJTW-FM in Joliet, WZOK-FM in Rockford and WGCI-FM in Chicago—there, he treated his listeners to polka music when the boss was out of town. He later left the Windy City for KRNB-FM in Dallas, but still insists that "Nothin' beats a beer and hot dog at Wrigley Field."

Record Industry Spins Off Music Rights Entity

In an historic move last September, artists and record companies announced the incorporation of a nonprofit performance rights organization, SoundExchange, Inc., which is equally controlled by a board of record company and recording artist representatives. Three years prior to this spin-off as an independent organization, SoundExchange was created as an unincorporated division of the RIAA, following the passage of both the Digital Performance Rights Act of 1995 and the Digital Millennium Copyright Act of 1998. To date, SoundExchange has distributed nearly ten million dollars in royalties.

"We are dedicated to the fair, accurate and efficient distribution of royalties," said President/Executive Director, John L. Simson. "SoundExchange is committed to ensuring that every artist and copyright owner of a sound recording is paid for each and every performance."

SoundExchange has built a state-of-the-art system to process the tens of millions of performances on which their distributions are based.

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Aimee Mann

"I'm very pleased that SoundExchange adheres to this type of 'pay-for-play' approach", said Matador Records Board member Dick Huey, "For independent labels, whose music is often ignored on mainstream radio, this promises to be a solid new revenue stream."

"I'm very happy to be involved with this collective, so that artists can be compensated for the precious commodity of music performance and creativity," said Aimee Mann, artist, record company owner and SoundExchange Board member.

"The RIAA is pleased to have created...this collective, especially at this critical time when the intellectual property rights and creativity of the entertainment community are being threatened and so closely scrutinized. SoundExchange will ensure fair royalty compensation to those who have unduly waited for this entitlement," stated Mitch Bainwol, Chairman and CEO of the RIAA.

SoundExchange (www.soundexchange.com) represents over 450 record companies and their 3,000 labels, and over 3,000 recording artists.

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Faux Snow Blankets the Mall

"The snow dissolves on contact—just as the real thing is wont to do—with one big difference. Stick out your tongue for a flake or two and voilà! Your mouth's minty fresh. What'll they think of next?" So said the *Richmond Times-Dispatch* in a December 2003 article on an innovative indoor snow effect that fell on malls across the country during the last holiday season.

Los Angeles-based RPI Entertainment (www.rpientertainment.com) focuses on unusual entertainment solutions. This one is called SnowFX™, and utilizes CHAUVET snow machines and lights to achieve a very realistic snowfall.

The effect was used at the Los Angeles premier of *Elf*, starring Will Ferrell, held at The Grove in Hollywood, a popular outdoor shopping and entertainment complex. (See photo.) A large crowd of Hollywood's celebrity elite were surprised and delighted by the magical snow—not something you see every day in Southern California.

The holiday season saw SnowFX at entertainment and shopping centers across the country, including Los Angeles, Phoenix, Dallas, Miami and Richmond, Virginia. A nightly feature at these locations (from Thanksgiving through New Year's Day) included a choreographed sound and light show, bringing the first-time experience of "snow" to thousands of holiday shoppers in the warmer southern climes.

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FINDING A NEW OUTLET

C.B.I. has released the **MOX multi-outlet extension cord**. The MOX is a patented, black, multi-outlet extension cord engineered for easy storage and the elimination of twisted cords. The 25' cord features four outlets evenly spaced at approximately 8' intervals, while the 50' cord has six outlets at 10' intervals. All of the central outlets on the MOX are equipped with LEDs to indicate positive power and for easy visibility. Each outlet features mounting anchors and weather guards protect the inline outlets when not in use. MSRPs: 14ga. 3-outlet 25' - $29.99; 12ga. 4-outlet 25' - $44.99; 12ga. 6-outlet 50' - $74.99

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Weighing in at just two pounds, **The Bat** is an extremely portable new laser from **American DJ**. The Bat lets fly brilliant emerald-green laser beams in up to 100 different geometric-style patterns. It comes with 16 preset geometric patterns, and can be operated in three different modes: auto (changing patterns at adjustable 2-10 sec. intervals), sound active, and manual. Manual mode allows users to create their own patterns by using two programming knobs on the unit. The Bat is equipped with a 4.9mW green laser diode. It is fan-cooled and includes a power adapter. MSRP: $399.95

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LOOKING BEYOND SONG TIME

Don't let the packaging fool you—the **Performer's Choice PCK-2000 multi-format player** from **Sound Choice** is more than just a karaoke machine. It supports CDG, DVD, SVCD, and VCD karaoke disc playback, while also handling MP3, CD, CD-R, CD-RW audio. It can also display photos from Kodak Picture CDs. Mobile DJs or KJs could use it to show picture slide shows of the happy couple at a wedding reception or class photos at a prom. Other features include: 5.1 Dolby Digital surround sound; dual mic inputs with individual volume controls; digital echo and key-change effects; forward/reverse play and skip functions; a microphone; and a remote control. MSRP: $189.95

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MIXING A CHORUS OF VOICES

Numark has released the **200FX**, a 19" rack-mount **DJ mixer** with integrated DSP. It offers four channels of high-quality analog mixing plus digital reverbs and other effects from Alesis. With five microphone inputs, the 200FX would be perfect for your karaoke show, as well as for club or mobile performance. Its 16 professional digital effect algorithms are especially suited for vocals. The effect level is adjustable via a wet/dry control. The 200FX offers five line and three phono inputs, with three-band EQ on each channel. Send your mixed signals via balanced XLR master outputs, or via record and zone outputs. Both split and blend cueing are included, as well as PFL gain adjust and panning on the master fader. The crossfader is replaceable and assignable, and the 200FX is equipped with fader-start. MSRP: $390

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A stand-up solution for DJs who need to take a load off while remaining in a professional, upright position, the **ODYPRO AMC-12 Ergonomic Music Chair** is now available from **Odyssey**. Conventional chairs are too low for DJ applications and tend to cause fatigue due to the uncomfortable posture they promote. The AMC-12 solves this problem with 12 levels of height adjustment, along with a special rubber suspension system under the seat base. This allows the seat to tilt to the front and to the left and right, thus adjusting to your body movements and dispersing your weight properly. The chair's dimensions are 16.5" x 23" x 36.5" and weighs 16 pounds. Its maximum load is 250 pounds.

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PASSIVELY TURBO

Turbosound Ltd. has introduced the **Qlight 308 Loudspeaker (TQ-308)**, a passive version of the popular Qlight 308SP powered model. Its space-saving, asymmetrical trapezoidal cabinet makes the TQ-308 useful as a floor monitor for PA applications, as well as a stylish two-way main speaker for DJ setups. The new TQ-308 is the smallest in the portable Qlight™ Series, featuring an 8" low frequency driver and a 1" high frequency compression driver on a rotatable 100° x 60° Converging Elliptical Waveguide™ system. Speakon™ signal connectors are provided. Constructed from 1/2" birch plywood, the cabinet is finished in black textured paint (TurboBlue textured paint is also an option), with a reticulated foam grille and pole mount.

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LaserVibe's new **compact laser system** (red 4.9 mW Class IIIa) features patent-pending technology that helps it create images that move to the music dynamically. It connects to any stereo audio source. Rather than relying on pre-set patterns, LaserVibe can generate an infinite number of images and designs that are directly related to the frequency characteristics of the music source. The unit has controls for the size and shape of the images. It can run on an external DC power supply or 9-volt battery (both included). Three audio cables are provided. LaserVibe is backed by a 30-day money-back guarantee and also a 90-day factory warranty. MSPR: $129.95

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The new **Show Designer** professional **DMX controllers** from **Light Stream Controls** (LSC) are designed to control costs as well as intelligent lighting for disc jockeys and other lighting professionals. Included in the series are the **Show Designer 1**, **Show Designer 2** and **Show Designer 2D** controllers. There is also a **Show Designer Disc Drive** for storing data to a 3.5" floppy disk, which is linkable to the Show Designer 1 and 2. (The Show Designer 2D comes with its own built-in disk drive). All of the controllers in the Show Designer Series can operate a wide range of DMX intelligent lighting products, and come pre-programmed with large libraries of fixture settings for many different lighting brands. LSC also provides continuous software updates, which are easily downloadable via the Internet. the controllers are designed to work both on your tabletop or in your 19" rack-mount unit. For a closer look at individual models in the Show Designer Series go to either www.americandj.com or www.elationlighting.com. MSRPs: Show Designer 1 - $1,199.95; Show Designer 2 - $2,399.95; Show Designer 2D - $2,799.95; Show Designer Disc Drive - $299.99.

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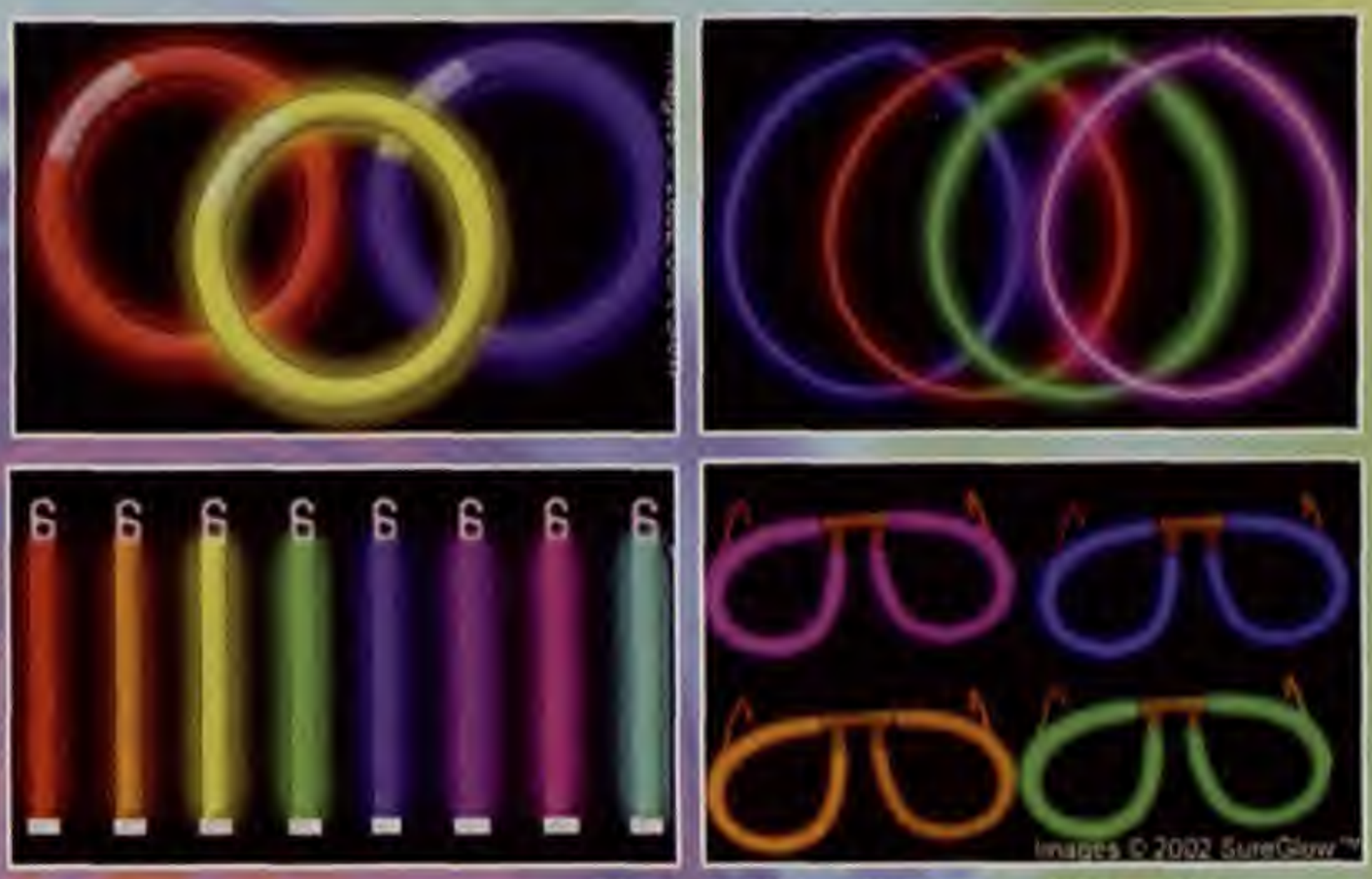

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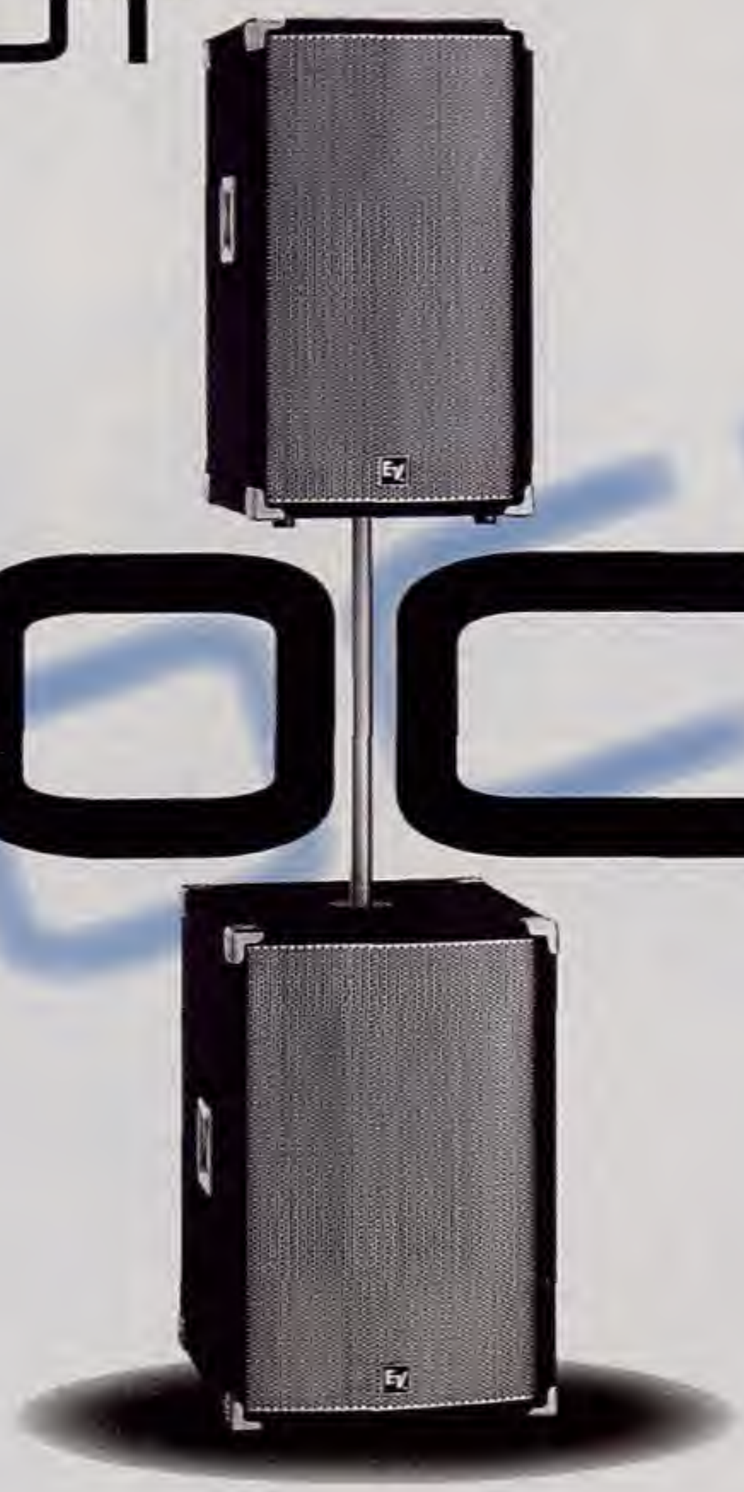

By Jammin' Jim Kerins

Hail friends, Romans, countrymen. The high-tech people at Electro-Voice have made the potentially risky decision to send this barbarian two of their new Gladiator dual-speaker systems (a G115 full-range speaker with a G118 subwoofer), plus a mega-watt CP2200 amplifier to drive the sonic phalanx. The standard system uses a Q66 amp, but they decided to arm me with the pumped-up Gladiator XL system, soon to be introduced at Winter NAMM in 2004.

Electro-Voice, for the uninitiated, is a world-class company that has a reputation for building amazing professional audio products. That microphone that sits on Frasier's desktop is an EV RE20, just like you'll find in practically all real-life radio studios (even Rush Limbaugh's) as a primary broadcast microphone. That huge sound you experienced at the last big concert you attended was likely coming from an EV concert sound system. Aiming squarely at Mobile DJs who handle large events, EV says that the Gladiator system will accurately reproduce modern dance club music all night long, at impressive levels. With that in mind, I look forward to maxing out this big-powered, modern-looking, four-box sound rig.

Flexing Some Sound Muscle

Although the system sets up with a small footprint, it does require some extra floor space in my minivan. To produce high-energy dance music at club levels, there is no cheating physics: it demands adequate power and substantial cabinets. The two-way Gladiator top cabinets are 30" x 17" x 22", and weigh in at 75 pounds—not exactly smallish, lightweight cabinets. However, the boxes balance easily, and well-placed handles, coupled with your favorite handcart, make them practical to move. The single 18" sub is slightly larger and heavier than the top box.

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All the boxes are carpet-covered, with great looking industrial grills, corners, and EV's unique handles. These boxes certainly score a hit in the area of looks.

Each full-range cabinet is loaded with a 15" driver and high-frequency compression drivers, rated together at 400 watts continuous and 1600 watts peak power. The 18" sub has the same power-handling characteristics. Each speaker features a pair of Speakon NL4 connectors. EV has cleverly included an internal passive crossover in the sub, which allows you to power the entire four-box system with one stereo amplifier.

Producing bass that you can feel consistently all night long requires big power. To facilitate my attempts to fracture the rafters, EV has thoughtfully provided the CP2200 to drive the system. This two-channel amplifier cranks out 700 watts per channel at a 4-ohm load. (This is my chosen configuration.) For the criminally insane, you can power a pair of speakers in bridged-mono mode, and extract 2,200 watts from this 35-pound powerhouse. The rear panel is a no-nonsense site to behold, featuring a pair of Speakon connectors for stereo output, and one for mono. Signal inputs and outputs have both male and female XLR connectors. (It states on the back panel that this amp is made in Germany. If you have ever watched the History Channel, you're familiar with German technical prowess.)

Let Loose the Roar

After stacking the G115s on the G118s with the provided poles, connecting each amp channel to a sub, then jumping the signal up to the full-range boxes, I'm ready to rattle the rafters. With AC applied, I bring up the mic channel, and immediately begin experiencing big, crisp and clear sound. EV's RMD™ (Ring Mode Decoupling) process gives high-end clarity and detail especially to vocals. Rather than bore you with the science (see sidebar), I'll just tell you straight: it works.

All right, already, we're DJs, not auctioneers, so let's mix it up. I throw in a modern dance tune, and without regard to speaker or hearing damage, I drive the faders north. Then I realize that such a massive audio "vehicle," motivated by a potent German motor, will create sound that needs to be experienced in order to be appreciated. Any speaker cabinet can provide some amount of kick-drum punch, however, only systems of this caliber can produce that extreme, full-bodied low-end that vibrates your clothing and may require you to involuntarily visit the restroom. After cycling through various dance tracks, it is clear that this system can handle any large gig that comes your way. The bass is tight, punchy, and demands attention. The high-quality compression driver/horn combo in each top box delivers uncompromising, non-fatiguing vocal clarity. After cruising around the venue, I can report that the rig presents a uniformly consistent sound, even at extreme angles. During a favorite bass-heavy track, I drive the amp to the edge of clipping, resulting in a very satisfying musical and molar-rattling experience.

Choose Your Weaponry

Certainly, I do jobs that don't always necessitate using a subwoofer. Because the top boxes utilize 15" drivers, these speakers themselves are quite adequate for many small to medium shows, and certainly produce good low-end all on their own. Obviously, this speaker package is a great match for EV's CP2200 amp. However, because of the efficiency level of the speakers, you could power them with a smaller amp, perhaps with whatever you're currently using. Or, if you need to increase your bass-bombardment power, you can haul away a dual-sub-per-side system, dubbed the Gladiator Super Stack, also due to be unveiled at the NAMM show in January.

Whichever way you decide to add the Gladiator to your army of equipment, this is the type of system investment that will serve you well for many years to come. •

E-mail Jammin' Jim at jkerins@rochester.rr.com with questions comments, or to praise his amazing command of the obvious.

WHAT'S IN YOUR SPEAKER?

If creating a good speaker were as easy as slapping any old driver into any old box of plywood, then, of course Electro-Voice and many others would have a dramatically smaller market. In actuality, though, getting the drivers to play nicely with the other parts of the speaker assembly and cabinet is a major challenge in high-performance speaker design.

The term "coloration" refers to the audible result when a speaker part generates an unwanted resonance. Coloration can come from drivers, horns, and even enclosure walls. The extra resonance is slightly delayed and usually at a much lower level than the actual signal, so it is perceived more as a loss in speaker clarity than as a distinct sound. Trying to compensate with EQ is almost always a losing battle.

The engineers at EV have responded to this challenge with what they call Ring Mode Decoupling or RMD™ for short. Essentially, they have identified the modulations in various speaker parts and found a way to suppress them at their sources. The result is increased clarity and less fatigue on listeners' ears.

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By R. A. Lindquist

At some point in time, while growing your DJ business, you're likely to start asking yourself, "What else can I do?" While there are many logical entrepreneurial pursuits you can add to your DJ entertainment service, the most seamless is on-site sound amplification (PA). While you may eventually aspire to do sound for major shows and concerts, most of the bread and butter work is on a much smaller and more manageable scale. Most of your work will probably come from theatre groups, schools, churches, choral groups, corporations and garage bands located throughout your community.

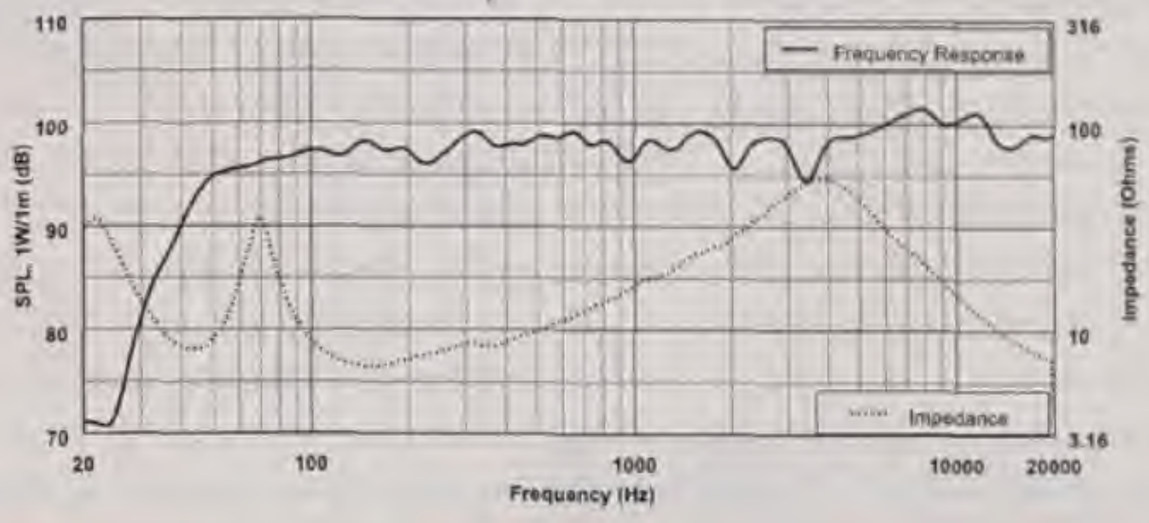
With the right tools and a good grasp of how to properly set up a PA system, you may find this to be a lucrative niche that's been ignored. The best news is, unlike the individual starting from scratch, you may already have many of the pieces in place. As we're not talking about doing huge events, a solid 200-watts-per-channel amp with well-matched speakers will make a good foundation. Add to this a quality multi-channel mixer, good microphones and a stage monitor system and you're on your way.

But First...

A word of caution: When offering your services as a purveyor of sound reinforcement, it's essential that you not only meet (and if possible, exceed) the client's needs, but do it with a level of confidence that proclaims, "I have this all under control." If you think you run into a lot of well-meaning know-it-alls offering up advice on how to run things at your DJ events, you ain't seen nothing yet. Recently, I was sitting in for a friend who was doing sound at a multi-band music fest. Everything was working perfectly—my friend had labeled everything, so it was a real no-brainer. That was until one of the bands insisted on using their own mini-mixer and sending me a feed from the stage. By the time a few "Good Samaritans" sitting up front got through changing things, the set-up was so discombobulated that I had no idea which cable went to which mic. When the idea finally failed (the band apologized to the crowd for delaying the show) everything had to be restored to its previous state before the show could continue.

Adding to the problem was the fact that it was dark and it wasn't my gear. While multi-track mixers may look similar, the layouts and functions of each switch can sometimes vary greatly. This is why it's so important that you know every knob, button, input

GLADIATOR G115



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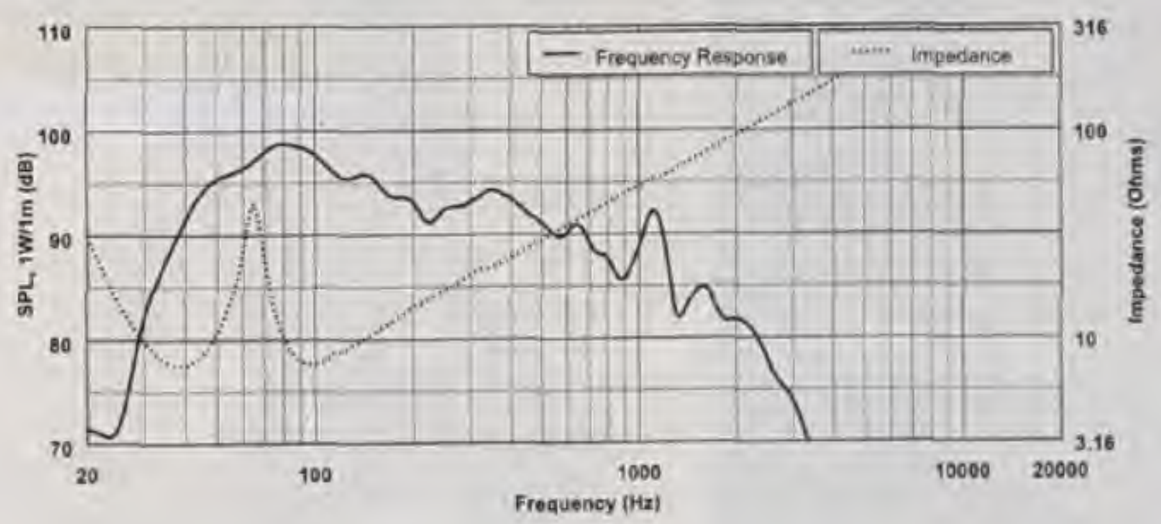

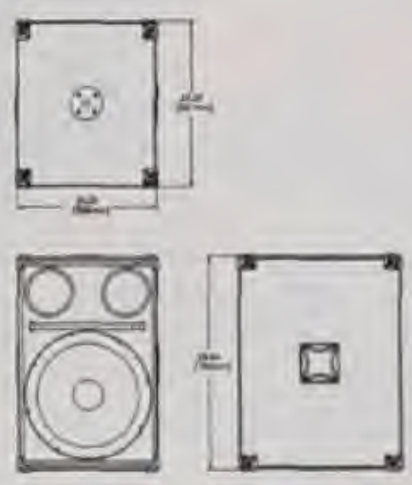

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and output like the back of your hand. In addition, you must be able to get up and running quickly, leaving as much time for a soundcheck as possible. Adjusting the mix during a performance is annoying to everyone at the show.

...Back to the Point

Given the criteria described, an impressive multi-track mixer with a built-in amp for all-purpose PA work in smaller venues is the PowerMate 1000 from Dynacord. While you may not be familiar with the Dynacord name, it's a brand that's been around for quite some time, and was relatively common in the states during the '50s and '60s. Last January, I had the pleasure of visiting the Telex/Dynacord plant in Straubing, Germany with several others from the audio press. The trip included a factory tour, where we observed Dynacord products being meticulously assembled and tested.

The PowerMate 1000 provides 10 input channels and two channels of amplification. The amp section is rated at 500 watts per side at 4Ω, 250 watts/side at 8Ω (20Hz-20kHz). Along with a laudable spec sheet, the list of features includes electronically balanced inputs, four bands of EQ on the mic channels, two 18-bit stereo effects units, a feedback filter, a voicing filter, a very handy patch bay and a whole lot more. Enhancing its road-worthiness is a steel cover that snaps tight to protect the unit from speakers bouncing around in the back of your van.

Quite Capable

When shopping for a multi-channel mixer (powered or not) your primary focus should be on flexibility and expandability. In order to make your new venture pay, you need to be able to provide amplification that fits the application. This is an area where PowerMate 1000 really shines. On its own, you can use one side to power a house system and the other for the stage monitors. If you need more power to the house, simply run a feed from the handy patch panel to outboard power amps. If ten channels aren't enough, or you need to run your DJ mixer in tandem with the PowerMate, it's easy to do and you won't loose an input. To further simplify matters, the owner's manual explains all the possible configurations with illustrations even the most non-technical person can follow.

You'll find that the layout of the PowerMate 1000 is very easy to navigate. All controls and inputs are mounted topside, leaving the back clear of everything beside the Speakon™ output connectors and the power switch. The two effects units provide 99 program presets, selectable with up/down buttons. They include reverb, echo, delay, flanging, and chorus effects. You have plenty of control over effect levels and routing.

On the road, we found the PowerMate 1000 easy to work with. The amps stayed cool throughout the night and there was ample headroom. Onboard fans kick in when necessary to keep the unit in its optimum operating range.

Multiple Opportunities

A crucial concern in selecting a multi-channel mixer is how the power output meets your requirements. Rated at 250 watts per channel, the PowerMate 1000 has enough boot to kick out the jams in your average-sized high school auditorium and then some. If you need more inputs, the PowerMate 1600 adds six. If you need more power, the PowerMate 2200 offers dual 700-watt amps (4Ω, 20Hz-20kHz) and 22 inputs. THD for all three models is less than 0.2%.

For more on the extensive capabilities of the PowerMate 1000 or its kin, head over to the Dynacord Web site. This is just the kind of high-quality console that could provide your launching pad into the lucrative realm of on-site sound reinforcement. •

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Wild Sources: Rounding Up the Latest Ways to Play

The landscape is alive with options

By Dan Walsh

A survey of the great herd of CD and MP3 players is enough to make you shout "Whoa!" We took a wide view at the expanse of hardware that's available right now to play your discs and digital files, and also caught a glimpse of some things on the horizon.

The following are just highlights of what each manufacturer has to offer. Look for an update on what's available in our next issue, as we report back on our findings at the 2004 Winter NAMM music tradeshow. Until then, here are some ideas to get you started thinking about *your next music source machine...*

American Audio (www.americanaudio.us) has come out with a number of new options for CD playback. Their latest dual player is the **DCD-PRO1000**, which sports a slick look with silver controls against a black casing. A large blue LCD display provides a cue point indicator, auto BPM counter, track or CD duration counter, and pitch and memory info. This unit lets you really mess around with your CD tracks using a full range of digital effects, including scratch/skid, phase shifting, echo, flanging and more. The powerful **Velocity** dual CDP, with its PowerTouch™ touch-sensitive jog wheels that control scratching and other effects, has gotten a style makeover as well, also featuring the black look.

The latest from **Denon (www.usa.denon.com)** is the **DN-S5000** Table Top Single CD/MP3 Player. Among its many innovative features are a Motor Driven Active Platter for vinyl emulation; Alpha Track, which allows independent and simultaneous playback of another track from the same disc, and mixing of those tracks together with a single unit; and 3-Way Scratch, which lets you apply scratch effects by selecting Main, Alpha or Sampler Track as the source, along with a number of other scratching options. The **DN-D4000** is a dual CD unit that also supports MP3 playback, including ID3 tags, CD text, m3u play lists, and folder/file search. Plenty of performance features are also included.

The **CD-160** *heralds a revamped line of CD players* from **Gem Sound (www.gemsound.com)**. DSP technology makes a number of turntable-style effects and frequency filters possible on this unit. It contains a full package of solid features for working DJs, including buffer memory, seamless loop, relay playback, programmable tracks and cue points, and BPM counter. Other updated dual players from Gem Sound include the **CD-65 II** and the **CD-25 II**.

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Gemini continues to rock with the **MP-3000X**. It boasts Gemini's exclusive Automatic Disc Calibration System (ADCS), which automatically sets up and adjusts the player's laser for the specific CD—a valuable bit of flexibility when you consider the wide range of burners that DJs might be using. The MP-3000X can decode MP3 files of up to 320 kbps in resolution. Cue, pitch, loop, and bend functions all work with MP3 CDs. A full complement of standard CD features is also included. The **CD-2000X** dual CDP offers digital signal processing, with Zoom, Filter, Echo, Reverse, and Brake effects for added creativity. An onboard sampler holds up to eight seconds of music. Pitch control goes up to ±100%.

With their **MPCD33** player, the message from **Numark (www.numark.com)**—"Leave your PC at home"—comes through loud and clear. This dual-well unit plays MP3s from CD-Rs and applies all its pitch and tempo controls to the compressed files. An integrated beat counter, using Numark's Beatkeeper™ technology is standard. The **MPCD3** provides a single-player rack-mount option for adding MP3 hardware capability to your setup. The **CDN90** is Numark's most advanced standard dual CD player. Inside its heavy-duty casing, it offers real-time scratching, multiple simultaneous effects, MIDI in/out, user updateable firmware, and digital output.

The **CDJ-1000MK2** digital turntable from **Pioneer (www.pioneerprodj.com)** builds on the original 1000's foundation of features and adds a number of new ones to the mix, including: delay-free scratching when cueing a song or jumping to a hot-cue; an automatic cue marker emulating the tape or pen marks of vinyl djs; ±100 pitch control; full-featured digital out; and an extra-bright display. Going beyond digital audio to the realm of video, the new **DVJ-X1** combines Pioneer's CD Jog Dial technology with the flexibility and capacity of DVD. The DVJ-X1 looks just like the CDJ-1000MK2 CD player—but adds the capacity to play DVDs as well as CDs. Look for more on this breakthrough product in the coming months.

The latest from **Stanton (www.stantondj.com)** is the **S-750** dual CDP. Building on the success of the **S-650 MK II**, the next in the series features 3 filter effects (2 manual and 1 automatic) that are controllable via either the unit's jog wheel or a mixer's fader. Fader Learn (fader control of pitch and filters) and Fader Start are integrated with Stanton mixers. Key correction gives you flexible control over pitch and tempo. Other turntable-style effects include brake, motor off and reverse play. Buffer memory and 20 second anti-shock per side make sure that the music keeps going. Seamless Loop and Seamless Cue (SQ) help you access your current cue point on the fly.

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TASCAM (www.tascamdj.com) has been continually refining their CD-302 CD player over the last few years, while also adding a bunch of new mixers to their DJ line. The **CD-302v4** is a hybrid of dual and single players, with detachable control units for each side that fit into a 19" rack when connected. Features include: a large, automatic BPM meter; true instant start; ±32% tempo adjustment without changing pitch; 10-seconds of sampling on each unit; turntable emulation with brake function and scratch play; a 10 second shock RAM buffer; seamless loop function; and a fader start function.

Why would we mention **Technics** in an article on CD/MP3 players? Because the maker of the standard DJ turntable has finally decided to produce a CD player. Previewed at the last PLASA tradeshow in the UK last year, the **SL-DZ1200** DJ CD player was scheduled for release in Spring 2004. Following the turntable archetype, the unit will offer a 7.5-inch platter, scratching and other effects, 40-seconds of sampling, reverse play, MP3 compatibility, memory card storage, and user-upgradeable software. Thanks to www.idjnow.com for the preliminary specs. (Production model may differ from the picture.) Info on Technics DJ products can be found at **www.panasonic.com/consumer_electronics/technics_dj/default.asp**.

While they've focused more on their high-quality mixers and turntables over the last few years, **Vestax (www.vestax.com)** has continued developing their unique, top-loading **CDX-16** combination CDP/mixer unit. The CDX-16 represents an alternative to the traditional scenario by putting playback and mixing tools together in one box. The dual-CD console includes a digital display, fine pitch control fader with +/-10% range, plus a quartz-locked pitch controller with +/-8 or 16% range. Pitch bend and scan/search functions are controlled by a joystick, which also features fast-find, and rapid cue capability.

The Future?

More and more manufacturers are adding MP3 functionality to their CD players. This is a trend that we see continuing for a while. Each company brings a different perspective to the table, so you're sure to find a unit that fits your needs for control, price, etc.

We are still keeping our eyes on the trail ahead, wondering when a hard drive-based DJ MP3 player might appear. According to recent reports, consumer demand for MP3 players with hard drives is beginning to outstrip those with flash memory. Being able to carry not just hundreds but thousands of songs around in a device that fits in a pocket or purse is an obvious attraction. Although the economic downturn of recent years no doubt sapped the R&D budgets of many DJ gear manufacturers, as they bounce back, we're expecting to see a new crop of innovative playback products during the coming year.

In the next *Mobile Beat*, look for a feature on playing MP3s and other compressed music files that other way—with a computer. •

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Think Outside the FLOOR!

DRAW ALL YOUR GUESTS INTO THE PARTY BY EXPANDING YOUR PERSPECTIVE ON LIGHTING

By Barry Abrams

You enter the hall, set up your lighting trees and aim all the lights at the dance floor. The fog gets going, the music starts pumping and people start dancing. Nothing's really wrong with this picture—except that something seems to be missing. It's business as usual: you've confined your lighting to the dance floor. Dull, déjà vu...and frankly it's not getting the job done. Dancers may be having a great time enjoying your music and light show. But what about the other guests? Are they just bystanders reduced to staring at the dance floor to feast their eyes?

More Coverage but not More Money

Most Mobile DJs tend to neglect the rest of a room when it comes to lighting. And yet, one of the keys to a memorable light show is to go beyond center stage and cover all areas: front, back, overhead, floor and walls.

Experienced lighting designers know that all too well: they don't just illuminate the performers on stage. They light back walls, sidewalls, ceilings and even the audience to send the right visual cues and create the appropriate impact.

You must do the same at your gigs, integrating every wall, every corner, and every surface, making it so unforgettable that attendees will want you to add the same excitement to their own events. Just as your music reaches everyone and sets a festive tone, so should your lights.

And you don't have to break the bank to do that. A number of manufacturers have been crafting increasingly sophisticated and versatile fixtures that don't cost much. I can offer a few suggestions, but you should definitely see for yourself. The choice is vast.

Surely, the concept of total room coverage isn't new to the lighting business. Many of us use mirror balls or classic police beacons and helicopters in an attempt to do just that. In fact, mirror balls are the best-selling effects of all time, precisely because they cover vast areas inexpensively, yet very effectively. (What's a slow dance without a mirror ball anyway?) But these classic fixtures tend to lack flexibility and excitement.

You can do a lot better if you do your homework first. Otherwise, you will miss some sizzling opportunities to turn what would have been a run-of-the-mill show into a standout. As a former DJ *myself, I know that money can be tight* when you have invested in costly sound equipment. But, regardless of the size of your wallet, you must still shoot for a complete lighting show.

You can extend your show beyond the floor with these fixtures: water effects, fire effects, flying birds, gobo projectors, moving video projectors, LED wall panels, LED curtains, LED tubes, effect projectors, slide projectors…You really have a great choice. And most of these effects have no duty cycle and are only limited by their bulb's life. For now though, I will only give you a few

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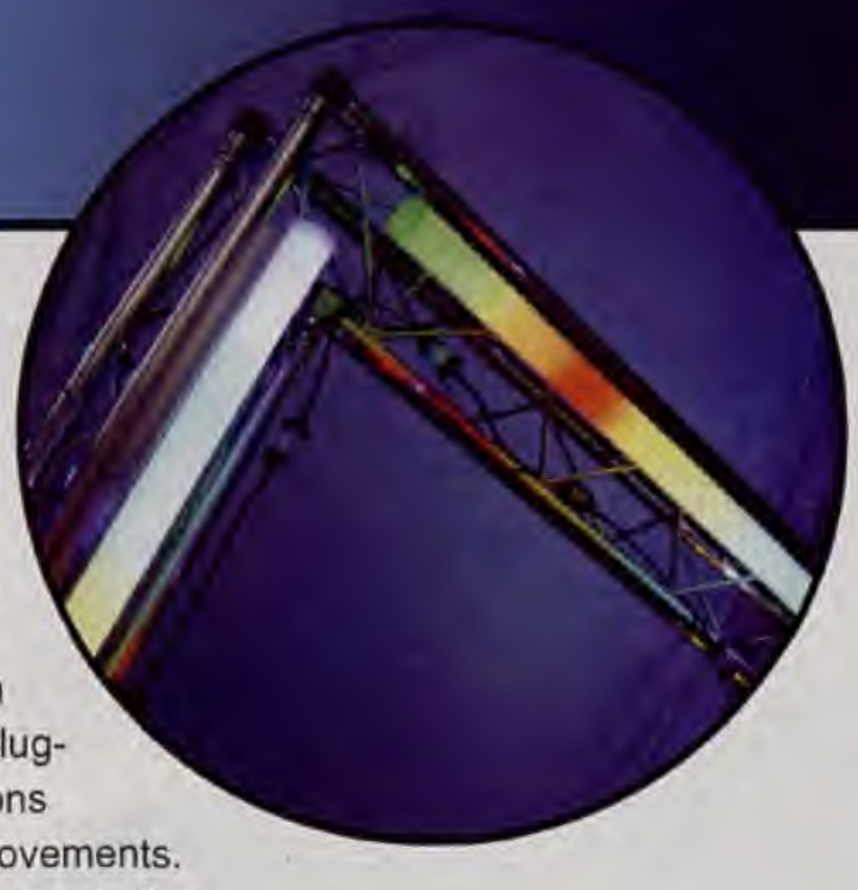
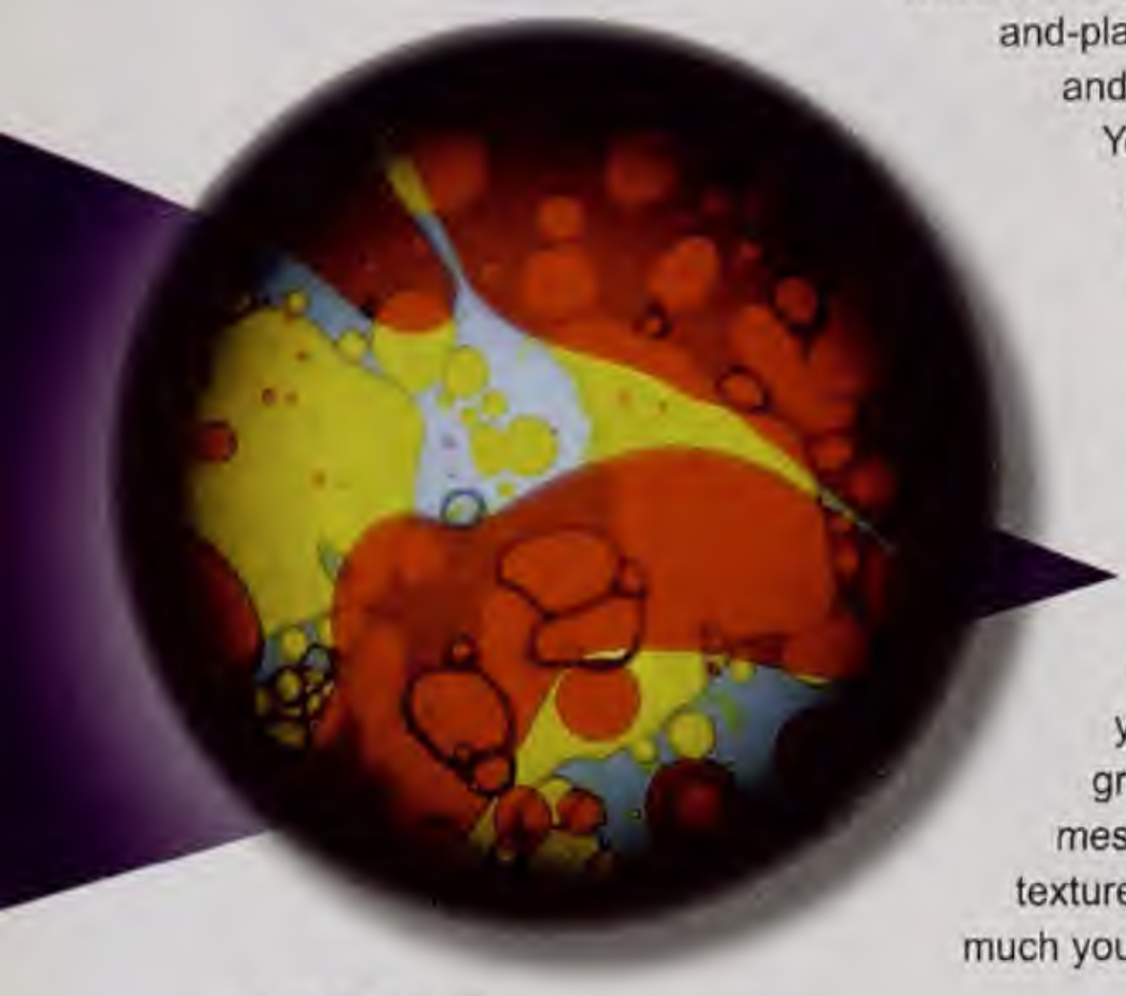
examples, based on my experience both as a DJ and a developer of lighting fixtures.

Here are some tips that will set you on the right track:



Go Gobo

Gobo projectors are your best friends. They are by far the most versatile and trendy investment you can make. They project on walls, floors and ceilings without fog and have a great beam structure when used with fog. There's a wide variety of plug-and-play and DMX-controlled versions and a wide range of available movements. You can have gobos rotating, contracting, expanding, and bouncing, to name a few. In many cases, you have the option of using your own customized gobos. This allows you to make a personalized gobo for that truly personable touch—and, of course, charge extra for it. Consider also using these to project your message about the event, occasion or guest of honor on the wall immediately behind your back.



Splash the Walls with Color

You can also choose to set the tone with colors instead of patterns. Classic police beacons, helicopters and ball lights bring colors to your walls very inexpensively, but again, you can do better. There's a growing list of products that project high quality, colorful images with mesmerizing movements. Or you can splash the walls with forms and textures using economical scanners. It boils down to your taste and how much you can invest.

Mix & Match

Don't fall in love with one particular kind of effect and duplicate it over and over. You're better off bringing as much variety as you can afford, from standard plug-and-play units to lasers and DMX fixtures. Here's a 6-piece light show that I believe works quite well—for less than $800:

- Mirror ball or similar for slow dancing
- Barrel effect with multiple beams
- One effect with multiple moonflowers
- One gobo projector or one scanning gobo projector light
- Two scanners

Step into the Light

And finally, turn to your equipment and DJ area as backdrops for more great visual effects. Light your area with LED fixtures, rope lights or other easy-to-attach lighting devices. Fasten these to your booth or table facade in advance to shorten your set-up time.

Regardless of your budget, the rule of thumb is to not restrict yourself to one type of light or one area of the party, however important that light or area is. If you follow these steps, you'll claim your entire venue.

A final word of advice: Have a blast! A smile goes a long way—it costs nothing, it's contagious and it can light an entire room. •

Barry Abrams is product development manager at CHAUVET. He can be reached via e-mail at Barry@chauvetlighting.com. You can also fax your comments, questions and suggestions for future columns to his attention at 954-929-5560.

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Easy DVD

NewSoft, a leading provider of business and consumer software, has released **Presto! DVD PowerSuite**. It is designed to provide users of all experience levels with an easy solution for capturing, editing, authoring and burning high-quality DVDs. Ensuring hassle-free video sharing, media recorded using DVD PowerSuite can be played back on any notebook, PC or home video players equipped with either a DVD player or DVD recorder. For added convenience, the software not only supports DVD-R/RW recording, but also DVD-RAM, DVD-Video and CD formats as well. The program helps you remove unwanted scenes as well as add still or motion menu templates, titles, transitions, effects, music, and menus—all with a minimum of video editing experience. MSRP: $69.95 - **www.newsoftinc.com.**

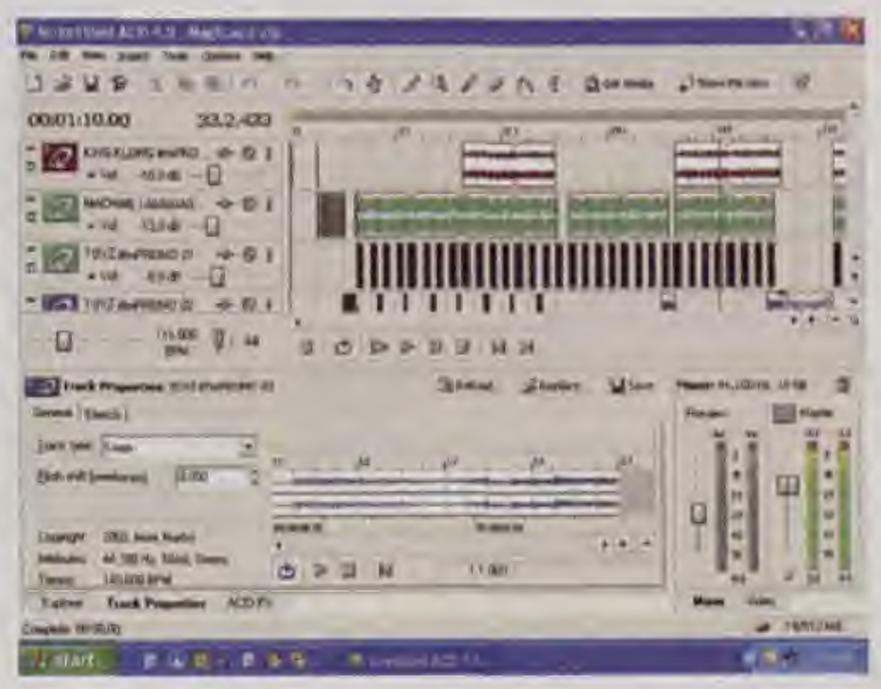
Get Ripped

RipDigital (www.ripdigital.com) provides a first-of-its-kind CD-to-MP3 conversion service. It makes your switch to digital music less time-consuming (converting 1,000 CDs at home takes about 100 hours) by converting your music for less than $1 per CD. Each CD is ripped into high-quality 224 kbps files using industrial-strength hardware and software. You receive your digital music libraries on both a DVD archive and an external hard drive. RipDigital offers a range of hard drive storage capacities to accommodate even the most massive collections. The company respects the sanctity of copyright and opposes the illegal distribution of counterfeit CDs, illegal music downloading or sharing of copyrighted digital media files. RipDigital actively includes a traceable, unique identification with each track converted.

Going Basically Loopy

Screenblast ACID 4.0 will have you jumping through loops in no time

By Dan Walsh



The corporate info section at the Sony Pictures Digital Media Software Web site says that the division of the mega-corporation is "dedicated to developing advanced technologies for multimedia production and distribution." In the case of ACID®, along with Sound Forge® and Vegas®, Sony actually acquired some already award-winning software from a company called Sonic Foundry. Future developments notwithstanding, Sony has taken the ACID Pro and Sound Forge products, produced some stripped-down versions, and started marketing them as Screenblast ACID and Screenblast Sound Forge.

And boy, am I glad. Now I understand a little better why so many creative musical types rave about ACID. Even the consumer-oriented Screenblast ACID 4.0 provided enough loop-based composing power to keep me remixing for hours.

Making Tracks

Screenblast ACID lets you simply select audio loops (short segments of prerecorded music or basic beats) from an explorer window, drag them onto the program's track view, and arrange them into multiple-track projects. It then automatically matches the tempo and key of each loop in real time. As advertised, I was truly able to create some pretty cool music in only minutes with the loops that were included on the disk with the software.

The software's primary work area features three frames, which are easily resized to suit your preferences: the Track List, Track View and the Window Docking Area. You simply find the loops you want to work with in the Docking Area and drag them to the Track List and they appear in the Track View. Clicking once to select a loop lets you preview it before adding it to your project.

The placement and repetitions of each loop within each track are easy to edit in the Track View. Paint and Draw tools let you perform just about any kind of editing on each audio "event" or the entire project that you might need. A setting called Ripple Edits automatically shifts the material in one or all tracks and realigns everything to fit the beat when you paste in a new segment. Splitting and joining different events are also very straightforward functions. You can set levels and panning, and also do a limited amount of enhancement to your tracks with the included ACID FX. EQ is included, along with other fun effects like distortion and LFO (low frequency oscillation).

Making Music at the Station

Cakewalk has expanded its in-store **SONAR Station PC Kiosk program** to additional music retailers across the nation. The kiosks let store visitors try out SONAR 3 Producer Edition, Cakewalk's flagship digital music production software and Project5, their soft synth workstation. Each unit is equipped with a MusicXPC Professional computer powered by Intel® Pentium® IV 2.5GHz processors, along with Edirol UA-1000 USB 2 audio interfaces, PCR-30 MIDI controllers, and MA-20D speakers.

The new SONAR Stations can be experienced at Sam Ash locations nationally, two West LA Music locations, and Washington Music in Wheaton, MD.

"The goal of the program from the start was to provide music store customers with the opportunity to experience the benefits of PC-based music production firsthand," commented Anthony Conte, vice president of sales for Cakewalk. "The success of the program has far exceeded our initial expectations, and the standing-room-only crowds have set clinic attendance records across the board," added Conte.

For more information and locations visit **www.cakewalk.com** or call 888-CAKEWALK (617-423-9004 outside the US).

Recently released, Cakewalk's SONAR 3 Producer Edition boasts over 100 new features and refinements that include: a streamlined user interface with all new Track and Console views; Universal Bus

On the Map

Especially important for DJs, one of the most powerful features of the program is the Beatmapper™ Wizard Tool. It takes loops and songs with different tempos and adjusts them to match each other. The wizard takes you through the process of finding the beats of the audio event to create a tempo map, which is then saved with the file. This allows ACID to automatically beat-match the different segments when you paint them into your project. What I appreciate most about this feature is that it lets you see and have some control over how the beats are mapped, rather than just doing it automatically for you, out of sight.

Starting Out is a Blast

For those of us who are not remixing wizards just yet, Screenblast ACID provides a very helpful tutorial section, which is accessed via a button labeled "Show Me How," found at the top of the screen. Essentially, this whole program is a "Show Me How" for remixing in general. If you haven't tried recombining tracks to create a new sound, this software will quickly get you addicted to the ritual.

Once you really get going, keep in mind that whatever creations you save as ACID loops will be compatible with a lot of other digital recording software that's on the market today. Most digital audio workstations (like SONAR from Cakewalk, Digital Performer from MOTU, etc.) either directly support ACID loops or can work with plug-ins that transfer them into a useable form. In other words, you can start simple, then move on to bigger and better productions when you're ready, and still be able to use the same loop files.

Conclusion

Considering its low price point—ACID Pro is $449.96, while Screenblast ACID is $69.95—this program provides a great entry point to the world of loop-based music production. (It is also upgradeable to the pro version at a discounted rate.) For the price, it has enough DJ-friendly remixing tools, and enough of its powerful predecessor's essence to help you create some stinging dance grooves of your very own.

Screenblast ACID 4.0 - $69.95
http://mediasoftware.sonypictures.com/products/acidfamily.asp

System Requirements:

MS Windows 98SE, 2000, or XP
400 MHz processor
80 MB hard-disk space
64 MB RAM (128 MB recommended)
24-bit color display recommended
Windows-compatible sound card
CD-ROM drive
DirectX 8 or later

Architecture; gapless effects patching; VST/VSTi support; enhanced MIDI routing and synth layering; MIDI Groove Clips; multi-port MTC/MIDI sync transmission; VSampler 3.0 DXi; Ultrafunk Sonitus:fx Suite; and Lexicon® Pantheon™ Reverb.

Octivate Your Apple

Adjusting the relative loudness of digital tracks—remastering—is essential to make any extended mix of music sound good. Most professional-level DJ playback programs include some kind of remastering feature. General listeners, who now regularly access huge collections of compressed music files on devices like Apple's iPod, also crave the smoothed-out experience of having tracks automatically adjusted properly.

With the release of iTunes 3, Apple introduced a remastering feature called Sound Check. Trying to go one further, a developer called **Octiv (www.octiv.com)** has created the first plug-in for iTunes, **Volume Logic**, which is supposed to do a better job of adjusting levels than the original iTunes feature. It incorporates a state-of-the-art five-band dynamics processor that examines and corrects the audio thousands of times a second, with three levels of sensitivity to suit different genres of music. Volume Logic will also boost bass levels.

At press time, Volume Logic was still available as a free "public beta" download. So, now those of you who are attempting to use iTunes for DJing (we know you're out there) have access to another option for leveling out your mixes.

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THE 2004 MOBILE BEAT TOP 200

Here it is, comin' at ya—the latest installment of *Mobile Beat's* yearly Top 200. For the uninitiated, this is a list of songs generated by YOU—that is, if you took the time to surf over to www.mobilebeat.com and let us know the songs you played the most during the past year. This year, we bowed to your demands and pumped the main list back up to 200 entries, rather than dividing the big number into a bunch of smaller chunks. But we still threw in some extra lists as a little icing on the cake. The Wedding/Love Songs list is self-explanatory. The New Grooves list is comprised of songs that appear in the Top 200 for the first time (not necessarily songs that came out during the 2003 calendar year).

Some things become clear as you scan the list. First, that hip-hop has invaded dance floors everywhere. Apparently many of our respondents have been playing a lot of youth-oriented events where the latest hip-hop grooves have become an absolute requirement. A few of the latest rock tracks seemed to have infiltrated the list for a similar reason.

Meanwhile, the bread & butter songs that Mobile DJs consistently receive requests for continue to populate the list. In the world of wedding reception entertainment, there's a solid core of standards that get sprinkled each year with a few sparkling new hits. Sometimes those hits become part of the standard repertoire and settle comfortably into the list, moving slightly from year to year. Others burn brightly like comets one year, and then disappear the next.

Have fun perusing the Top 200 for 2004 and comparing what's here to what appears at the top of your own most-requested list. And don't forget to let us know what you've been playing at www.mobilebeat.com.

1	CHA-CHA SLIDE	MR. C THE SLIDE MAN (DJ CASPER)
2	ELECTRIC BOOGIE (SLIDE)	MARCIA GRIFFITHS
3	YMCA	VILLAGE PEOPLE
4	HOT IN HERRE	NELLY
5	YOU SHOOK ME ALL NIGHT LONG	AC/DC
6	CELEBRATION	KOOL & THE GANG
7	OLD TIME ROCK 'N' ROLL	BOB SEGER
8	LOVE SHACK	B-52'S
9	IN DA CLUB	50 CENT
10	PLAY THAT FUNKY MUSIC	WILD CHERRY
11	UNCHAINED MELODY	RIGHTEOUS BROTHERS
12	BABY GOT BACK	SIR MIX-A-LOT
13	CHICKEN DANCE	VARIOUS
14	BRICK HOUSE	COMMODORES
15	WITHOUT ME	EMINEM
16	BROWN EYED GIRL	VAN MORRISON
17	MONY MONY	BILLY IDOL
18	PICTURE	KID ROCK & SHERYL CROW
19	WORK IT	MISSY ELLIOT
20	BOOTY CALL	BLACKSTREET
21	GET THE PARTY STARTED	PINK
22	COTTON EYE JOE	REDNEX
23	I WILL SURVIVE	GLORIA GAYNOR
24	GREASE MEGAMIX	J. TRAVOLTA & O. NEWTON-JOHN
25	SHOUT	OTIS DAY, ISLEY BROS.
26	RESPECT	ARETHA FRANKLIN
27	STAYIN' ALIVE	BEE GEES
28	LADY MARMALADE	C. AGUILERA, PINK, MYA, LIL' KIM
29	ICE ICE BABY	VANILLA ICE
30	SWING THE MOOD	JIVE BUNNY
31	AMAZED	LONESTAR
32	DILEMMA	NELLY & KELLY ROWLAND
33	DANCING QUEEN	ABBA
34	GET BUSY	SEAN PAUL
35	HEAVEN	DJ SAMMY
36	I LOVE ROCK 'N' ROLL	JOAN JETT
37	MAN! I FEEL LIKE A WOMAN!	SHANIA TWAIN
38	SANDSTORM	DARUDE
39	MESMERIZE	JA RULE w/ ASHANTI
40	POUR SOME SUGAR ON ME	DEF LEPPARD
41	SMOOTH	SANTANA w/ROB THOMAS
42	THE DANCE	GARTH BROOKS
43	TWIST	CHUBBY CHECKER
44	YOU'RE THE FIRST, MY LAST, MY EVERYTHING	BARRY WHITE
45	WE ARE FAMILY	SISTER SLEDGE
46	TAKIN' CARE OF BUSINESS	BTO
47	AROUND THE WORLD (LA LA LA LA LA)	ATC
48	BEAUTIFUL	CHRISTINA AGUILERA
49	WONDERFUL TONIGHT	ERIC CLAPTON
50	SHAKE YA TAILFEATHER	MURPHY LEE w/ NELLY, P. DIDDY

51	BELIEVE	CHER
52	IGNITION	R. KELLY
53	BILLIE JEAN	MICHAEL JACKSON
54	LIVIN' ON A PRAYER	BON JOVI
55	MAMBO #5	LOU BEGA
56	COMPLICATED	AVRIL LAVIGNE
57	DON'T STOP TIL YOU GET ENOUGH	MICHAEL JACKSON
58	GIMME THE LIGHT	SEAN PAUL
59	MY GIRL	TEMPTATIONS
60	I'M A BELIEVER	SMASH MOUTH
61	MACARENA	LOS DEL RIO
62	IN THE MOOD	GLENN MILLER
63	LET'S GET LOUD	JENNIFER LOPEZ
64	CALIFORNIA LOVE	2PAC & DR. DRE
65	ROCK YOUR BODY	JUSTIN TIMBERLAKE
66	BOOTYLICIOUS	DESTINY'S CHILD
67	WIDE OPEN SPACES	DIXIE CHICKS
68	BEER FOR MY HORSES	TOBY KEITH & WILLIE NELSON
69	21 QUESTIONS	50 CENT
70	YOU'RE STILL THE ONE	SHANIA TWAIN
71	WHAT I LIKE ABOUT YOU	ROMANTICS
72	MICKEY	TONI BASIL
73	WE LIKE TO PARTY	VENGABOYS
74	LOSE YOURSELF	EMINEM
75	RED RED WINE	UB40
76	PUSH IT	SALT 'N PEPA
77	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
78	PRETTY WOMAN	ROY ORBISON
79	I'M GONNA BE (500 MILES)	PROCLAIMERS
80	KISS	PRINCE
81	KEEPER OF THE STARS	TRACY BYRD
82	IT'S RAINING MEN	WEATHER GIRLS
83	PIMP JUICE	NELLY
84	I NEED A GIRL (PART 2)	P. DIDDY
85	HOW DO I LIVE	TRISHA YEARWOOD
86	COUNTRY GRAMMAR	NELLY
87	ANGEL	SHAGGY
88	PARADISE BY THE DASHBOARD LIGHT	MEAT LOAF
89	ALL THE THINGS SHE SAID	T.A.T.U.
90	CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE
91	AIR FORCE ONES	NELLY
92	ADDICTED	SIMPLE PLAN
93	RIDE WIT ME	NELLY
94	FAMILY AFFAIR	MARY J. BLIGE
95	LIKE A PRAYER	MADONNA
96	FOOTLOOSE	KENNY LOGGINS
97	LA BAMBA	LOS LOBOS
98	MAGIC STICK	LIL' KIM W/ 50 CENT
99	FISHING IN THE DARK	ALABAMA
100	CRAZY IN LOVE	BEYONCE w/JAY-Z

101	ALL MY LIFE	K-CI & JOJO
102	PUMP IT UP	JOE BUDDEN
103	PLAY	JENNIFER LOPEZ
104	LET'S GET MARRIED	JAGGED EDGE
105	SOME KIND OF WONDERFUL	GRAND FUNK RAILROAD
106	HELL YEAH	GINUWINE
107	ATOMIC DOG	GEORGE CLINTON
108	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
109	BUILD ME UP BUTTERCUP	FOUNDATIONS
110	MY MARIA	BROOKS & DUNN
111	THE REAL SLIM SHADY	EMINEM
112	SUAVEMENTE	ELVIS CRESPO
113	PARTY UP	DMX
114	GOODBYE EARL	DIXIE CHICKS
115	STROKIN'	CLARENCE CARTER
116	DIRRTY	CHRISTINA AGUILERA
117	SUMMER OF '69	BRYAN ADAMS
118	BOOT SCOOTIN' BOOGIE	BROOKS & DUNN
119	LET'S GET DOWN	BOW WOW w/ BABY
120	BABY BOY	BEYONCE & SEAN PAUL
121	ROCK WIT U (AWWW BABY)	ASHANTI
122	ANGEL	AMANDA PEREZ
123	TOOTSIE ROLL	69 BOYZ
124	GET DOWN TONIGHT	K.C. & THE SUNSHINE BAND
125	BREATHE	FAITH HILL
126	2 WAY	LIL' ROMEO
127	LAST DANCE	DONNA SUMMER
128	BECAUSE YOU LOVED ME	CELINE DION
129	WHO LET THE DOGS OUT	BAHA MEN
130	I WANNA TALK ABOUT ME	TOBY KEITH
131	JEANNIE IN A BOTTLE	CHRISTINA AGUILERA
132	COME AWAY WITH ME	NORA JONES
133	TWIST & SHOUT	BEATLES
134	THIS KISS	FAITH HILL
135	MARGARITAVILLE	JIMMY BUFFET
136	SEVEN NATION ARMY	WHITE STRIPES
137	WILD THING	TONE-LOC
138	BUST A MOVE	YOUNG MC
139	DOLLAR WINE	TAXI, VARIOUS
140	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
141	DON'T KNOW WHY	NORAH JONES
142	BRING ME TO LIFE	EVANESCENCE
143	THIS IS MY PARTY	FABOLOUS
144	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
145	BOUNCE	AARON CARTER
146	THE WANDERER	DION
147	CRAZY	PATSY CLINE
148	THE TIDE IS HIGH	BLONDIE
149	HOLLA BACK	MARIO
150	CAN'T HOLD US DOWN	CHRISTINA AGUILERA w/ LIL' KIM

151	TAKE YA HOME	BOW WOW
152	ROCK AROUND THE CLOCK	BILL HALEY & THE COMETS
153	EVERYBODY	BACKSTREET BOYS
154	RAISE UP	PETEY PABLO
155	I CAN'T HELP MYSELF	FOUR TOPS
156	THE ROCKAFELLER SKANK	FATBOY SLIM
157	DISCO INFERNO	TRAMMPS
158	MOUTAIN MUSIC	ALABAMA
159	HOT, HOT, HOT	ARROW, BUSTER POINDEXTER
160	FUNKY COLD MEDINA	TONE-LOC
161	SHAKE YOUR GROOVE THING	PEACHES & HERB
162	I'M A SLAVE 4 U	BRITNEY SPEARS
163	HERO	ENRIQUE IGLESIAS
164	NO SUCH THING	JOHN MAYER
165	CRY ME A RIVER	JUSTIN TIMBERLAKE
166	C'MON	MARIO
167	FRIENDS IN LOW PLACES	GARTH BROOKS
168	SK8ER BOI	AVRIL LAVIGNE
169	LIVIN' LA VIDA LOCA	RICKY MARTIN
170	I DON'T WANT TO MISS A THING	AEROSMITH
171	CAN'T LET YOU GO	FABOLOUS
172	JUMP AROUND	HOUSE OF PAIN
173	I DROVE ALL NIGHT	CELINE DION
174	NEW YORK, NEW YORK	FRANK SINATRA
175	IN THOSE JEANS	GINUWINE
176	GETTIN' JIGGY WIT IT	WILL SMITH
177	BEAUTIFUL DAY	U2
178	SHINING STAR	EARTH, WIND & FIRE
179	ROCK AND ROLL ALL NITE	KISS
180	THE DEVIL WENT DOWN TO GEORGIA	CHARLIE DANIELS BAND
181	MUSIC	MADONNA
182	IT WASN'T ME	SHAGGY
183	COWBOY	KID ROCK
184	E.I.	NELLY
185	IT HAD TO BE YOU	HARRY CONNICK, JR.
186	IN YOUR EYES	PETER GABRIEL
187	THE KETCHUP SONG (ASEREJE)	LAS KETCHUP
188	I'M REAL	JENNIFER LOPEZ & JA RULE
189	GET UP (I FEEL LIKE BEING A) SEX MACHINE	JAMES BROWN
190	GIRLS & BOYS	GOOD CHARLOTTE
191	I DO (CHERISH YOU)	98 DEGREES
192	DECEMBER 1963 (OH WHAT A NIGHT)	FOUR SEASONS
193	HAVE I TOLD YOU LATELY	ROD STEWART
194	DOWN WITH THE SICKNESS	DISTURBED
195	IT'S FIVE O'CLOCK SOMEWHERE	ALAN JACKSON w/ JIMMY BUFFET
196	HOLIDAY	MADONNA
197	I LIKE TO MOVE IT	REEL 2 REAL
198	UP!	SHANIA TWAIN
199	HEY YA!	OUTKAST
200	STAND UP	LUDACRIS w/SHAWNNA

TOP 25 WEDDING/LOVE SONGS

1	WONDERFUL TONIGHT	ERIC CLAPTON
2	AMAZED	LONESTAR
3	UNCHAINED MELODY	RIGHTEOUS BROTHERS
4	WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG
5	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY
6	THE WAY YOU LOOK TONIGHT	FRANK SINATRA
7	BREATHE	FAITH HILL
8	BECAUSE YOU LOVED ME	CELINE DION
9	I DON'T WANT TO MISS A THING	AEROSMITH
10	AT LAST	ETTA JAMES
11	HOW DO I LIVE	TRISHA YEARWOOD
12	I DO (CHERISH YOU)	98 DEGREES
13	HAVE I TOLD YOU LATELY	ROD STEWART
14	THE WIND BENEATH MY WINGS	BETTE MIDLER
15	(EVERYTHING I DO) I DO IT FOR YOU	BRYAN ADAMS
16	THAT'S AMORE	DEAN MARTIN
17	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE
18	OPEN ARMS	JOURNEY
19	FROM THIS MOMENT ON	SHANIA TWAIN & BRYAN WHITE
20	THANK YOU	DIDO
21	IN YOUR EYES	PETER GABRIEL
22	HERO	ENRIQUE IGLESIAS
23	YOU'RE THE INSPIRATION	CHICAGO
24	JUST THE WAY YOU ARE	BILLY JOEL
25	I COULD NOT ASK FOR MORE	EDWIN MCCAIN

TOP 25 NEW GROOVES

1	IN DA CLUB	50 CENT
2	PICTURE	KID ROCK & SHERYL CROW
3	GET BUSY	SEAN PAUL
4	MESMERIZE	JA RULE w/ ASHANTI
5	SHAKE YA TAILFEATHER	MURPHY LEE w/ NELLY, P. DIDDY
6	IGNITION	R. KELLY
7	GIMME THE LIGHT	SEAN PAUL
8	ROCK YOUR BODY	JUSTIN TIMBERLAKE
9	BEER FOR MY HORSES	TOBY KEITH & WILLIE NELSON
10	21 QUESTIONS	50 CENT
11	I NEED A GIRL (PART 2)	P. DIDDY
12	ALL THE THINGS SHE SAID	T.A.T.U.
13	MAGIC STICK	LIL' KIM W/ 50 CENT
14	CRAZY IN LOVE	BEYONCE w/JAY-Z
15	HELL YEAH	GINUWINE
16	LET'S GET DOWN	BOW WOW w/ BABY
17	BABY BOY	BEYONCE & SEAN PAUL
18	ROCK WIT U (AWWW BABY)	ASHANTI
19	I WANNA TALK ABOUT ME	TOBY KEITH
20	SEVEN NATION ARMY	WHITE STRIPES
21	DON'T KNOW WHY	NORAH JONES
22	BRING ME TO LIFE	EVANESCENCE
23	BOUNCE	AARON CARTER
24	HOLLA BACK	MARIO
25	NO SUCH THING	JOHN MAYER

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With your host, DJ Ron Carpenito

Do you remember when you first became a DJ? Remember those shaky gigs where you were not certain which songs and sets of songs would work? You had butterflies in your stomach while you figured out which songs went well together and which songs to avoid like the plague!

If you've become successful at this game, then the odds are that you've figured out what works for you. But do you tend to still play the same sets of music at every gig, just because they work? What happened to those times when you were willing to experiment and try something different? I agree that any serious DJ event like a wedding isn't the best place to try to break new ground. You want the event to be perfect and can't afford to take chances on someone's "once in a lifetime" event!

How do you mix it up to keep your crowd energized and keep yourself excited about this career that at its core is supposed to be creative? If you're lucky enough to be working weekly in a club, then you have the luxury to experiment on a live crowd and then take that to your next mobile gig. But if you're like me—older now, out of the clubs and only doing mobile events—experimentation times are few and far between. You tend to stick with what works.

In an effort to foster more variety and freshness in mobile performances, by way of sharing ideas, *Mobile Beat* is looking for DJs to submit sets of music that have worked time and time again for you. In each issue, we will present a new, gig-proven set of music that will hopefully provide some solid inspiration for your own mixes. We'll start things off with one of my own sets. I'm a 13-year veteran DJ focusing only on weddings and corporate events in the Boston and Eastern New England area (www.djronc.com).

Reception Floor-Filler Mix

I use this first set of music to start off my dance floor at a wedding reception. It is a mix of Motown and upbeat oldies. These songs all have a beat and are very recognizable:

- **Start with AIN'T TOO PROUD TO BEG (Temptations)**
- **Beat mix into BUT IT'S ALRIGHT (Huey Lewis version)**
- **Fade into RESPECT (Aretha Franklin) while vocally motivating and inviting the ladies to the dance floor**
- **Beat mix into MUSTANG SALLY (Commitments)**
- **Over the applause at the end of MUSTANG SALLY, start TWIST AND SHOUT (Beatles) at full volume**
- **I usually go into a two-song slow set after TWIST AND SHOUT, before coming back with some disco**

Show Your Stuff!

Share your most exciting song sequences with the Mobile Beat ***community of DJs! Send your list of songs and a brief explanation of how you use the set in your performances to the editor at dwalsh@mobilebeat.com.***

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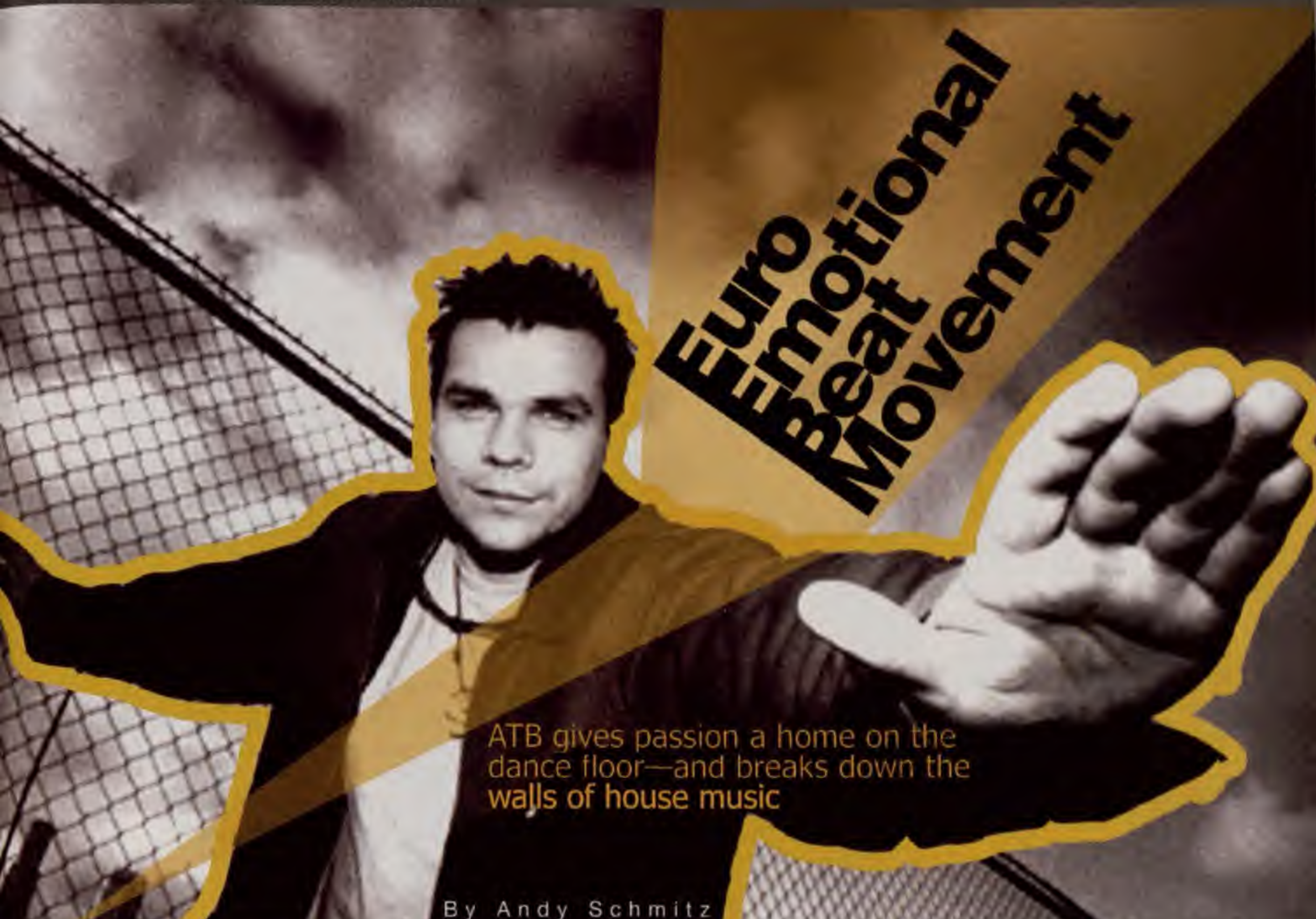

ATB gives passion a home on the dance floor—and breaks down the walls of house music

By Andy Schmitz

When German musician, producer, DJ and remixer André Tanneberger, a.k.a. ATB, locked himself in his studio to work on new tracks for his latest album, he didn't know he would call it *Addicted to Music*. Tanneberger takes experimentation and his passion for song-structuring to new levels on this release. The feel of *Addicted to Music* is that of clean house beats mixed with ridiculously memorable vocals and very danceable, laid-back club tracks.

"I am addicted to music. The album title was a deliberate choice," Tanneberger confesses. "When I produce an album, the most important thing is diversity. An album should not be boring. You need to incorporate different music styles throughout the record. Quite often that's not easy on a dance album because you move to music totally differently at home than you do in a club."

Addicted to Music shifts between driving house anthems like "I Don't Wanna Stop" and smooth ballads like "Everything Is Wrong." It explores deep trance and cosmic atmospheres with such tracks as "Gentle Melody" and "Peace=Illusion." The album never ceases to emote throughout its entire length. ATB worked seamless vocals into his well-groomed music with the effortless emotion and smooth melodies of vocalist Roberta Carter Harrison. "Roberta has just got an amazing voice," observes Tanneberger. "I don't need to tell her what kind of vocals I want." The Canadian singer breathes life into the tracks and wrings the last drop of passion out of the nearly minimalistic tracks. This is key to ATB's approach: "Emotions are very important for me. Feelings are often neglected, especially in dance music. Having Roberta on vocals is a guarantee for very warm, intensive songs."

"I love making tracks sound as different as possible," says Tanneberger, underscoring his passion for innovation. "After every song, I turn everything to zero and start all over again so there is no risk of sampling myself."

This statement alone describes a songwriter, music entrepreneur and studio jack-of-all-trades whose relentless pursuit for highly moving music doesn't stop with the dance floor...it continues onward, upward and outward. *Addicted to Music* is a fresh breath of air and will not disappoint anyone who is into variety. Like a natural spring for lovers of that trance-type futurism that (in this reviewer's mind) continually evokes a Euro-vibe, this music will soak into every pore of your truly hip, well-dressed European inner self.

UNCLE KRACKER FREES HIS SOUL WITH "DRIFT AWAY"

DJ/singer breathes new life into a song about music's power to soothe

by Kristi Singer

Every artist strives to write THE song—a song that will top the charts, capture hearts and stand the test of time. Many try and few succeed.

When a song is written with popularity that can span decades—over three to be exact—you have a definite hit on your hands. Such is the case with Dobie Gray's 1973 hit, "Drift Away," a song that gave music lovers in the '70s a beat and has been re-recorded to free the souls of listeners today by Lava recording artist Uncle Kracker. The Detroit native's version of "Drift Away," which reached #1 on the Adult Contemporary Mainstream Radio chart, is the second hit from his sophomore album, *No Stranger to Shame*. The first single, "In A Little While," reached #4 on the Hot AC charts. *No Stranger to Shame* follows his 2000 double platinum solo debut, *Double Wide*, that included his breakthrough #1 single, "Follow Me."

"It's just a feel good song," Uncle Kracker, born Matt Shafer, says of "Drift Away." "When you get mad at everybody and everything, this is a song that will remind you why you're still doing what you're doing. It will remind you why—when everybody's singing about 40's and everybody's singing about clubs and everybody's singing about everything else—this is a song that's singing about songs."

The idea to record the song actually came from Kid Rock (Kracker first became known as the DJ for Kid Rock's Twisted Brown Trucker band), radio programming directors and Uncle Kracker's record label. Kid Rock first suggested that Uncle Kracker perform the cover at his shows. "Drift Away" proved a perfect match for Kracker's vocals and style, and satisfied the audience's desire for more of the laid-back Kracker they tasted on "Follow Me."

"My first record was a lot of rap stuff, and 'Follow Me' didn't sound like anything else on the record," says Uncle Kracker. "I would do these shows and people would want hour long shows and I had nothing that sounded the same as 'Follow Me.' Plus, my record was only like 45 minutes in its entirety, so to try and do an hour show with no songs, I had to do some cover songs just to fill it in. And 'Drift Away' was one of them."

Radio was also ready for "Drift Away." During morning radio interviews, Kracker would perform the song acoustically and hear comments like "You should cover that for your next record," and "You should do that live." His record label joined the bandwagon and eventually he heeded the advice.

"They were really, really wanting me to do 'Drift Away' when they heard the idea," he remembers. "They were really...persistent."

"It just came to a point where after about five years on the road between the Kid Rock stuff and the Uncle Kracker stuff, everything was kind of a little tainted for me. That was the song that kind of put me back in check."

Inviting Dobie to perform on the track was a last minute decision, first suggested by Uncle Kracker's brother. Through a friend who knows Dobie's manager, Kracker was able to arrange the recording within days. "There's a lot of people who can't hold a candle to what they used to do," Uncle Kracker says of Dobie. "I've come across a lot of people that I used to look up to when I was a kid and you meet them and...they're absolutely not even comparable to what they were when you were young. And Dobie was none of the above...He walked right in. He was such a gentleman. He was so professional."

Kracker said he felt a bit of extra pressure standing next to Dobie in the studio."I felt very new to the whole game standing next to him trying to sing...He talked it up—he was being nice. But as far as I go, it just makes you feel like you've got a lot to learn."

For more on Uncle Kracker, log onto www.unclekracker.com.

"This is a song that will remind you why you're still doing what you're doing."

Background Beat

Uncle Kracker certainly finds himself in good company with a cover of Dobie Gray's "Drift Away" in his catalog. According to The Covers Project (www.coversproject.com), other artists who have recorded the song include: the Rolling Stones, Waylon Jennings, the Indigo Girls, Judson Spence, Bruce Springsteen, Rod Stewart, Ringo Starr, Michael Bolton, and Linda Eder.

When it was originally released in 1973, "Drift Away" peaked at #5 on the Billboard chart and served as the title track to the most successful album of Dobie Gray's career. Because of his deeply heartfelt performance, his name is forever tied to the song, however, the song was actually written for him by the album's producer, Mentor Williams. Gray had hooked up with the songwriter/producer after recording demos for his brother, well-known songwriter Paul Williams. The relationship helped Gray obtain a contract with MCA Records that brought about the album. The record sold over a million-and-a-half copies, the most of any of Dobie Gray's releases. (Info taken from American Hit Radio: A History of Popular Singles from 1955 to 1989, Prima Entertainment, 1996, by Thomas Ryan, as quoted at www.superseventies.com/sw_driftaway.html.)

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Banquet Hall HAZARDS

By Mark Johnson

WHETHER IT'S THE KITCHEN'S LAYOUT OR THE MANAGER'S ATTITUDE, YOU HAVE TO LEARN HOW TO NAVIGATE THE OBSTACLES

You know the look. As you navigate through the kitchen of a banquet facility, you can feel the stares of the employees who seem to look at you with total contempt for your audacity at entering their domain.

I've often felt these stares, but I can also understand how kitchen employees must feel. They must come to work every day for something just above minimum wage, work in a sweaty, smoky and noisy environment and perform a function that most people would rather not have to do. Then, in march these temporary hotshots with their fancy equipment, flashy clothing and possibly arrogant attitudes. It's a confrontation waiting to happen.

Denizens of the Kitchen

As Mobile DJs, we are often relegated to using the awkward "back door" entrances to these otherwise very glamorous banquet facilities. We're not allowed to drag our equipment across the marble floors and plush carpeting, beneath the elegant chandeliers, or through the fancy hallways that await the clientele of the establishment. Rather, we must negotiate the rear parking lot, the broken-down loading dock, the doors that don't stay open, the slippery, greasy floors, and the maze that is called The Kitchen, to load our equipment into the emerald city called The Ballroom. And do it again in reverse, once the party is finished.

Welcome to the wonderful world of Mobile DJing. While we certainly enjoy the opulence and beauty while working in the facility's main room, we must also endure the path needed to get there. And sometimes we must go through the back door to get to the front hall.

What to do? First, recognize that you are a temporary partner of that facility and avoid any confrontations if possible. You will never win any argument with any regular employee regarding their facility. The facility comes first in their minds and we Mobile DJs are intruding on their normal existence.

Second, realize that our jobs are not as depressing as theirs. We tend to be self-starting, entrepreneurial people who would rather own a restaurant than work in one. Our success should also carry with it enough humility to realize that not everyone can enjoy his or her job as much as we do.

Master of the House

Confrontations with banquet facility managers or employees are sometimes par for the course. Why not continue playing there time and again, going to the bank each time? There's a facility near me that just flat-out dislikes all entertainers—Mobile DJs and live bands. Every time I play there, I politely acknowledge the owner's complaints. He complains about loose wires, yet doesn't want duct tape used on his precious carpeting. Go figure. Some people are sour by nature and we just have to deal with it.

Of course, not every banquet facility's employees are hostile towards Mobile DJs. Actually many are quite helpful in lending carts, holding doors and providing other niceties that truly stand out. These folks are easy to get along with.

It's the other guys that we regretfully have to deal with and we have little choice in the matter. Like expectant fathers, Mobile DJs are usually the last to know important information. The client typically decides upon a date first, finds a location that they like that has that date open, and then books the DJ. I've never had a client say to me "Mark, I want you for my next party. You tell me what date is good for you and where we should have it." For weddings, the church usually comes first, and then we're the last of four considerations. It's a fact of life.

Our relationships with banquet facilities are virtually out of our hands. We cannot convince our clients to book elsewhere. If you have a particular facility that you would rather not play, and a client calls you for an event in that facility, you either have to stand on your soapbox and try to offer an alternate location (unlikely) or simply bow out, stating that you are already booked for that date. If you complain about the banquet hall, you run the risk of offending the client because you don't know anything about *their* relationship with that facility. They could even be related to the owner or management. In fact, they probably evaluated many facilities and decided on that one for very good reasons.

Extreme Measures

If you decide to blacklist a particular facility, then you should have a pretty tangible reason. Physical confrontations provide a justification for never stepping foot in a facility again. A few years ago a DJ friend of mine had his glasses forcefully removed from his face as collateral towards replacing a ripped table skirt at the bride's head table. Apparently, while packing up after the

reception, he was the last one in the room and this employee chose him to pay for the damages. My blood curdles every time I think of that situation. Fortunately my friend was able to convince the employee that the damage was pre-existing and managed to leave without paying anything. But that incident caused my friend to vow never to return.

Another DJ friend had a more typical run-in with a banquet manager at another facility—a classic example of the game "who's in charge?" This manager told the DJ to seat everyone so that dinner could be served. After the first and second announcement for this purpose, not exactly everyone was seated. A firm but polite third announcement was made, yet approximately eight guests (of 300 total) chose to continue standing and talking. The banquet manager then jumped all over the DJ for not being able to control the crowd, and then played his trump card, demanding to make all announcements for the rest of the event. My friend simply took the low road and allowed the banquet manager to gruffly get everyone seated and remind everyone to remain seated until the dessert was served. Fortunately the dinner and dessert were served rather promptly. My friend and the guests were soon off probation and could enjoy the rest of the party as scheduled.

(I had a similar banquet manager insist on making all the dinner announcements, including the bridal introductions, but I could tell that this guy was very good at it and that perhaps I could learn something. It actually turned out okay.)

Comparison, Contrast

Obviously most banquet managers and their employees are quite friendly towards Mobile DJs. They can become powerful allies in creating referrals. While the client may never ask you about a facility, they will ask the facility representative about which Mobile DJs to consider. If you are easy to work with, you will definitely stand out in contrast to less professional DJs in the banquet manager's mind when he or she is asked for a recommendation.

As for the non-friendly bunch, perhaps they had trouble with other Mobile DJs that caused them to treat all DJs with aggression instead of partnership. I've certainly heard praise from the banquet managers or employees regarding my demeanor towards them. Sometimes it's a surprise, as I may have done nothing special, just followed my normal low-road approach. But I also may be following a DJ from a prior night that left them with a bad impression—so I win by default.

In the big picture of life, the choices we make are pretty obvious. We will virtually always accept a booking at a place despite our past experiences. Our memory of those prior events will cause us to walk a straighter line for the next event but we will still show up. If we absolutely refuse to visit that facility, we should use a previous booking for the same date as the reason instead of boring the client with our dissertation regarding the facility. This way, the client won't view us as contributing to the problem and could consider us for another occasion (hopefully at a different facility).•

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WHAT ARE WE TO DO? DANCE (NON-)TRENDS, 2004

A few years in, the new millennium has yet to reveal an exciting new dance phenomenon

In the arsenal of on-site activities, popular dance trends always have been reliable tools for entertainers. In the 1950s and 1960s, the fabulous fad dances such as the Twist, Mashed Potato, Stroll, Hand Jive and Frug helped fill dance floors.

Fueled by the popularity of the motion picture *Saturday Night Fever* and the growing radio presence of disco music, the Hustle (and its kin) and the Nightclub Two Step were omnipresent in the second half of the '70s. In the 1980s, the Electric Slide and the first country dance movement, driven by the two-steppin' success of *Urban Cowboy*, provided the growing Mobile DJ profession with its first audience-engagement elements. And as the last century and millennium drew to a close, the world-wide phenomena of the Macarena and the second emergence of country dancing—this time primarily line dancing—helped DJs elevate their presence to a new level of interactivity with the dance floor.

In the 2000s...well, we're still waiting. *Cont. p.62*

By Mike Ficher

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No Ketchup, Please

Despite the worldwide triumph of "Asereje" ("The Ketchup Song"—a #1 hit in more than a dozen countries) and ample video support, the dance failed to create much of a buzz on dance floors here.

Salsa, Swing, Two Step and Nightclub Hustle are fashionable partner dances, but not exceptionally responsive elements for DJ interactivity.

Frankly, 2003—and the first years of the new decade—have not been a hallmark period for national dance trends in North America. And the horizon does not appear rich with potential.

"Dance trends are down and there is no emerging trend in sight," succinctly summarized Scott Faver, owner of The Party Favers, serving the Southern California market. "I didn't notice any specific dance trends or changes in styles of music presented for dancing (this year)," noted David Van Enger, owner/operator of Music in Motion in Sacramento, California.

The absence of substantial feedback from entertainers nationwide and a view of the mainstream pop culture radar support the disc jockeys' observations that fresh developments are in short supply.

All for You

So, what are disc jockeys doing to fill the void? Some are trying to generate their own dance trends. "We currently perform a variety of personalized dance routines that we have created for our market," Faver reported. "But none are creating a 'craze' at this time." This innovative entertainer will present a workshop on interactive games at the 2004 Mobile Beat Convention in Las Vegas in February.

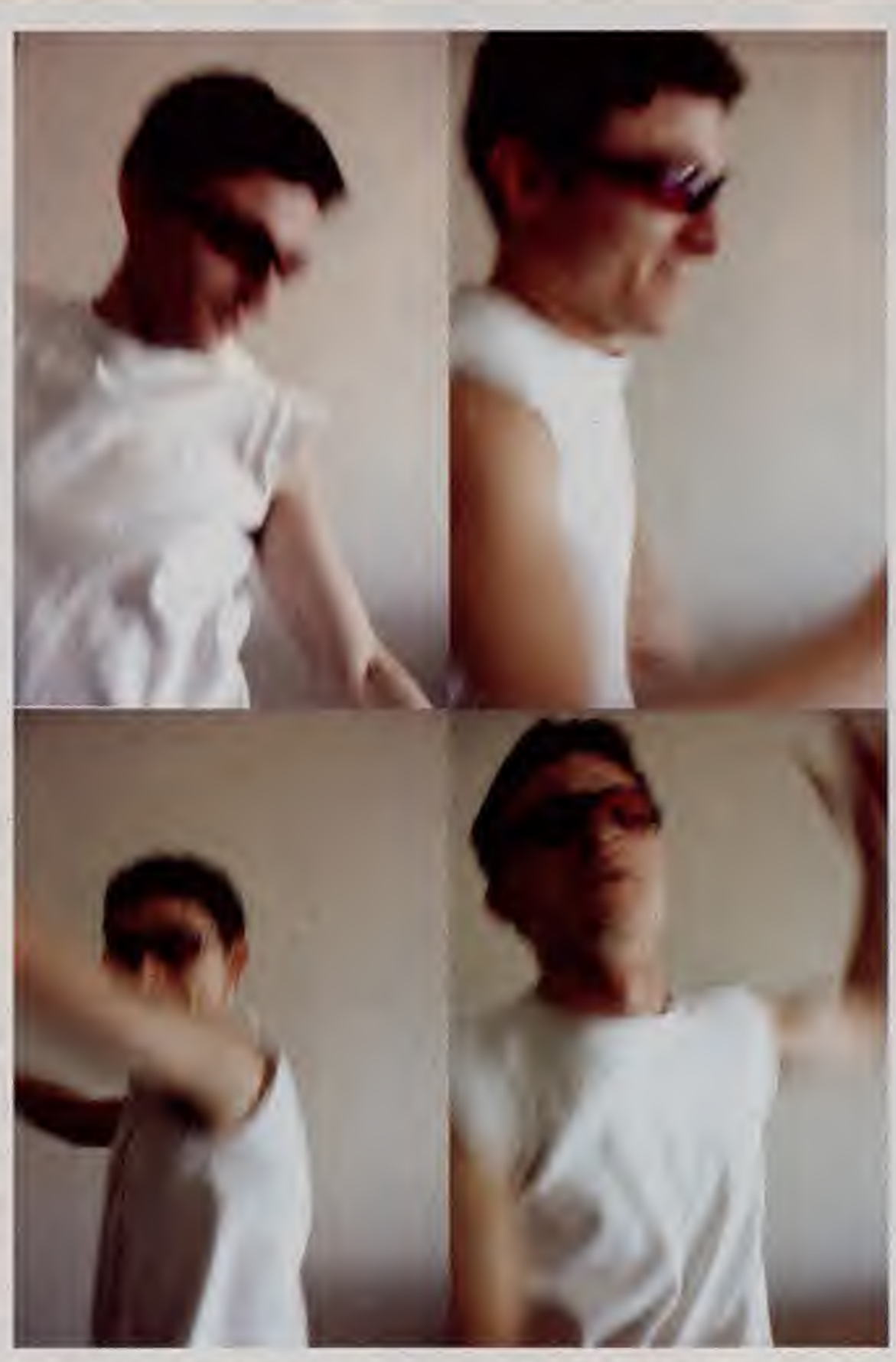
Indeed, many entertainers, such as Russ Harris of Show on the Road Productions in Naperville, Illinois and Lisa Kasberg of I'm a Girl DJ in Southern California, choreograph simple routines to popular songs to share with DJs and their audiences. Some more inventive entertainers are even composing movements for specific clients for specific events.

Many are putting a new spin on tried-and-true favorites. "I still rely upon the old stand-bys (conga line, Chicken Dance, Soul Train, etc.), when necessary and appropriate," offered Van Enger, echoing anecdotal feedback from many jocks. "I usually try to present them in a slightly different manner or with a unique twist or two."

The People's Choice

Typically, successful dance trends have emerged from the dance floor rather than the stage, screen or choreographer's pen. When asked once "What came first—the dance or the song?" Dick Clark offered that the teens on his ubiquitous

Some inventive entertainers are composing movements for specific clients for specific events.



American Bandstand show in the 1950s and 1960s created, exposed and/or supported the dances and savvy producers and opportune artists quickly responded with appropriately named songs and tempos. Even the quintessential disco dance film *Saturday Night Fever* didn't initiate but simply capitalized on the fomenting trends in music and dance in the 1970s. The Electric Slide was born in the dance clubs of Washington, D.C. before spreading its presence throughout America and beyond.

Back to the Future?

What does the future hold for dance trends? Will there be a revival or morphing of the fad dances of the '50s and '60s? A third wave of country? A resurgence of the disco dancing of the '70s and early '80s? Or, will a new, completely fresh dance surface to captivate the public and provide new material for disc jockeys to exploit?

While we will have a hand—along with many entertainment and marketing entities—in whatever trend emerges, the future is waiting to be written. And, candidly, we can't wait!

Owner/operator of Dance Express (www.danceexpress.com), now serving Central Oregon, Mike Ficher is scheduled to offer "Rock Around the Clock—Essential Sock Hop Dances," a seminar featuring the popular fad dances of the '50s and '60s, at the 2004 Mobile Beat DJ Show and Conference in Las Vegas.

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Trading Places:

RELOCATING Your DJ Business

By Jim Weisz

Whether You're Moving Near Or Far, These Tips Will Help You Segue Flawlessly To Your New Neighborhood

I opened my DJ company, Discovery DJs, almost 4 years ago in the suburbs of Chicago. In June I determined I would be moving to Dallas and decided to move the company with me. Fortunately, moving the company simply meant I had to bring all the equipment and company information, in addition to all my personal belongings. However, there were many things I had to do to prepare and many things I am continuing to do to make my business legal and successful in my new location.

If you are planning a move and considering moving your DJ company with you, there are many decisions to make and a lot of research to be done. For example, in Chicago I had done many wedding receptions, most of which were about six hours long. While doing research in preparation for the move to Dallas, I found that most weddings here are about four hours long. Therefore, I needed to find out what made the receptions so different down here that they were two hours shorter than what I had been used to.

Preparing for the Move

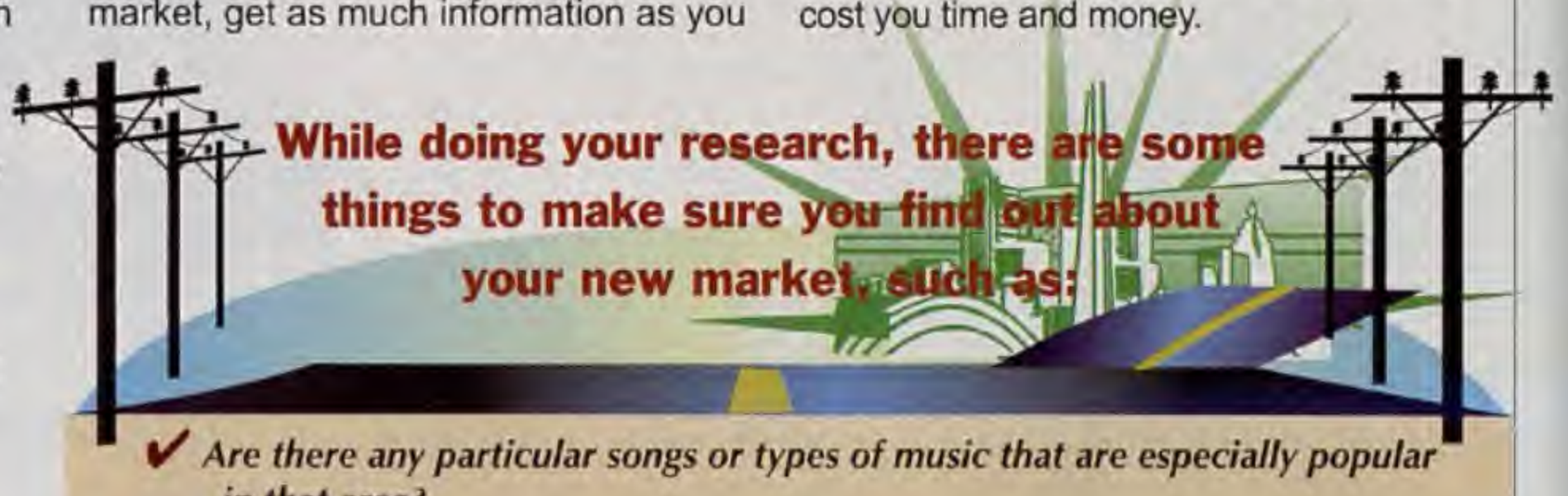
Making the move for a single-op is much easier than for a multi-op. While the single-op would be in the same boat I was (just bringing gear and company info), the multi-op must either convince his DJs to move with the company or find a new staff of entertainers. Either scenario would involve a lot more time and effort than that of a single-op who is relocating.

Before deciding when the move can take place, you will need to make sure that you fulfill all existing contracts you have for events in your current location. Depending on the verbiage of your contract and the agreements you have made, you will either personally have to provide DJ services or sub-contract out the remaining events. If you do sub-contract the events you should definitely make sure to inform the contract holders of the changes.

Once you know where you'll be moving it is a good idea to start finding out more about the market. If you are lucky enough to know a DJ in the new market, get as much information as you can about the market from him or her. If you don't know a DJ in the new area, you can always use the Internet as a resource to look at Web sites of DJs in the new location. By doing that you should be able to learn a fair amount about what differences there might be in your new market. Another option would be to contact your DJ association to see if there are any local chapters in the area you'll be moving to.

Business-related Moving Costs

Typically, when you think of moving costs, the main things you think about are movers or truck rentals and the cost of the actual move. However, when moving a business, there are a variety of other changes that will take place, most of which will probably cost you time and money.



While doing your research, there are some things to make sure you find out about your new market, such as:

- ✔ *Are there any particular songs or types of music that are especially popular in that area?*
- ✔ *How long are wedding receptions and other events?*
- ✔ *Are there any special customs that you are not familiar with?*
- ✔ *Which venues have difficult load-in/load-out areas?*
- ✔ *Which areas/cities will you want to do most of your work in and/or target for marketing?*
- ✔ *What is the average rate for each type of event for the market?*

There are many other details about your new market you will want to find out but those few will give you a good start.

Unless you use a cell phone for your DJ business and your move is relatively local, you will have to set up a new business phone number and line. If that is the case, you will also have to purchase new business cards and other advertising tools to replace everything you have with the old information. If you must change your number, don't hesitate to invest in new cards and advertising literature—it looks tacky and unprofessional to cross off old phone numbers or use stickers to cover up the old number.

In addition to setting up the new phone line, you'll also have to find out what legal steps you must take to establish your business license in your new area. Depending on how far you moved, your old license may be valid for your new market. To be safe, you should definitely contact the local government to find out more information.

Last, but not least, you should change your Web site so it reflects the new markets you serve. You should make the changes about one or two months prior to moving, so that the search engines have enough time to re-index your site and make the appropriate changes in their databases.

Once the Move is Complete

After you're all settled into your new home and market, you're still not done with your research. If you moved to a new state or a significant distance from your old market you should try to contact some local DJs. It's a good idea to ask if they would let you roadie for them for a few events or at least sit in for a little while. Regardless of how experienced you are or how many weddings you have provided DJ services for, you don't want to be halfway through your first event and have a guest ask you to do something you've never heard of because it's exclusive to that area. By attending some events with other DJs it will give you a feel for what to expect for your first event in your new market.

Once the time comes around for your first few events, be sure you're extra-prepared for everything. Leave a little early just in case you have trouble finding the venue; make sure you have all your back-up gear should anything go wrong; and double check that you have every song the client asked for. While those are things we should normally do for every event, sometimes we take them for granted. When in a new environment and an area you might not be very familiar with, you can alleviate the chance of adding any additional stress by making sure you're over-prepared.

After your first few events it will become routine to deal with the new situations you encounter. My first event here in Texas went great. Fortunately, I checked with some other Dallas-Fort Worth-area DJs and found out that Pat Green is a very popular artist in Texas. I made sure I had a few of his songs with me that night and it paid off—I had several requests for him and it really made a few guests' night that I had his songs. That contributed to the success of the event as well as the successful completion of moving my DJ company over 900 miles. •

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You've Got the Power!

Speaking of urging your income upward...hypnosis guru says DJs are ready to mesmerize (part two of two)

By Geoffrey Ronning

After mentoring and training many stage hypnotists, I've noticed that DJs tend to have the most advantageous position for performing an effective stage hypnosis show. Some of the reasons are obvious, but many may surprise you. I've also seen how the increase in stage hypnosis knowledge and skills can directly improve a DJ's overall performance. It's a win-win situation. Let's take a closer look at the overlap of stage hypnosis skills and the skills of DJs.

The Power of the Voice

As a DJ, your voice is one of your most valuable tools. People learning to become stage hypnotists must learn how to use their voices to communicate effectively with both individuals and groups. You can create moods and environments with your voice. As a stage hypnotist you create excitement, mystery, wonder and laughter with the power of your voice. The experience gained in using the voice to communicate effectively during live events makes a DJ a natural for learning how to hypnotize.

As a hypnotist, you must be able to direct the show for the audience and also hypnotize your subjects. It is your voice that you rely on to do so. As a DJ, you are already relying on your voice at gigs. This attribute will carry you far in stage hypnosis.

The number one fear people have is public speaking. The DJs I know love to get in front of people and really perform. They have no fear of public speaking whatsoever, and, in fact, are driven to get before an audience. I can work with would-be performers to overcome fears, but having a character trait that drives one to want to perform is something no one can teach. It is something you are born with, and most of the DJs I know have this valuable characteristic. They need an audience.

Audience Interaction Skills

Many DJs I've worked with are very interactive with their audiences. They get the audience involved, teach them dances and play games. This ability to interact with strangers during events is a skill that comes in very handy for stage hypnosis shows.

You need to have volunteers in order to have a show. Being able to get people to loosen their inhibitions and get involved is very important to the success

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The experience gained in using the voice to communicate effectively during live events makes a DJ a natural for learning how to hypnotize

of a hypnosis show. As a DJ with such skills, you are poised and ready to roll. Going in the other direction, learning the interactive skills of hypnosis can improve your DJ technique, making teaching a new dance step or leading a game even easier.

An Attribute that May Surprise... the Entertainment Mindset

DJs know music and fun—they understand entertainment. In contrast, many of the people I teach come from a hypnotherapy background. It is generally much easier for a DJ to pick up hypnosis skills than it is for a therapist to learn the entertainment side of the business. The difference? Experience.

In fact, many of these hypnotists never "get it." They think that they should do a hypnosis show and make it educational. What the audience wants is a show. Hypnotherapists make a serious mistake when they do a show and combine it with educational material. Of course, an entertaining hypnosis show is in and of itself an amazing educational experience, due to the demonstrations of the power of the mind, but when hypnotists give explicit educational content they immediately lose people's attention as well as future bookings.

Event Savvy

Providing services for events is like stepping backstage on the soundstage of a movie production. It's a separate world where different rules and expectations apply. DJs are used to interacting in this environment. They are used to working with event planners and achieving specific event outcomes. This past experience helps in crafting successful events.

Load-in, interacting with banquet staff, where to set up, how to interact with the clientele, how to handle emergencies, etc. are old hat to the performing DJ. This experience is not something you can buy or train for, it is knowledge you gain in the trenches—knowledge that is directly applicable to all stage hypnosis shows.

Audio Knowledge

Many of the DJs with whom I've worked are technical wunderkinds. They know the ins and outs of audio and visual components and this serves them well with staging hypnosis shows. Obviously the audience must be able to see and hear you in order for the show to be a success. Unlike other hypnotists, who have to rely on others to provide sound, lighting, and/or video support, your knowledge of these mandatory components will ensure that your show is seen and heard!

Promotional Skills

Similar promotional steps are involved in booking a wide variety of entertainment events, including DJ engagements and stage hypnosis shows. In fact, most DJs we work with find that booking stage hypnosis shows is not only very similar, but a lot easier than booking DJ services. The reason is that there are very few stage hypnotists around. While DJs tell me that they are used to a highly competitive marketplace, this isn't the case with stage hypnosis. Other stage hypnotists add up to only a fraction of the number of DJs that are competing for the same business.

Knowing which promotional opportunities and advertising strategies have worked in the past helps DJs focus their marketing efforts quickly when they add hypnosis to their "bag of tricks."

Seizing the Moment

It is an interesting time for independent entertainers. I know some who are doing better than ever and some who are floundering. The soft economy has brought with it many challenges. Most observers would say it has lead to a natural thinning of the entertainment industry. I have to agree.

However, I also know many people who are doing better than ever. Apparently, there is still a ton of business to be had by those who are providing a quality service, delivered with excellence. I'm upbeat about the entertainment industry, particularly for those who continue to grow their skills and expand their services.

At this point in time, DJs need to be poised to take advantage of new marketing opportunities. Hypnosis provides one possible entertainment option to add to your repertoire. As you can see, many of the tools a stage hypnotist requires are the same tools that most DJs already have in place. The live-event experience that DJs have cannot be understated. Promotional and business skills also provide a great advantage. DJ trainees also consistently report that the skills and the business strategies they learn during stage hypnosis training pay off in big dividends not only in their stage hypnosis shows, but also in their DJ businesses, overall. •

Geoffrey Ronning is a full time stage hypnotist and a Certified Instructor of Hypnosis. His next live training is coming up in April 2004, in Las Vegas. More information is available at 425-712-1976 or http://tinyurl.com/cfiu.

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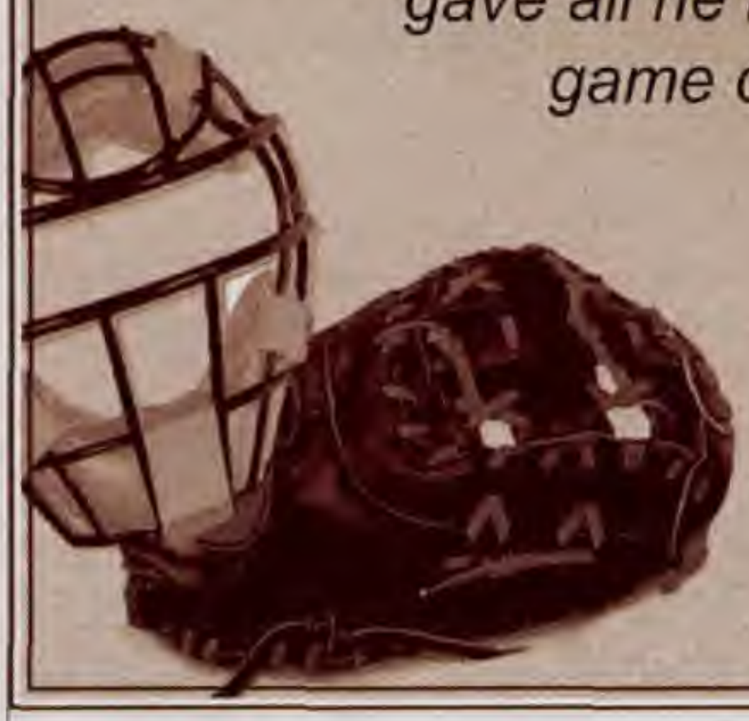

PAUL ROMAN

By Mike Ficher

Practically no one in the Mobile DJ community, outside of a select few in the San Francisco/San Jose Bay area, knew Paul Roman.

He did not attend national workshops. He did not write articles for national magazines. He did not network broadly with other DJs. He did not self-promote with grandiose claims.

Paul Roman was the type of person and class of entertainer this industry could recognize with pride: a man whose passion, love, creativity and burning desire to learn exemplified the highest aspirations of not only the profession, but of humanity.

Second Career

Paul was relatively new to the DJ industry. He had retired from a career in high tech to pursue his passions—hiking, baseball, his family and the Mobile DJ profession. While he may not have possessed exceptional technical wizardry and was in a learning curve on many aspects of the business, he had his priorities straight: the first and foremost was to provide each client with a great show. Thus, he poured his energy and time into producing a memorable experience.

Let's Get Together

Paul had just finished catching nine innings of a baseball game on a picturesque Sunday afternoon. My team was playing in the afternoon game. The tall, burly catcher, with chest protector and shin guards still on, spotted me walking toward the third base dugout. We engaged in conversation.

Although I had advised him on some of the back office functions of the DJ business (contracts, coordination sheets, contact papers) in the past, he was like an information sponge, always seeking more water.

Flattered, as always, I suggested he call me later in the week so we could schedule a time to review methods to invigorate his wedding business. Paul, as always, was enthusiastic.

Missed Opportunities

The following Tuesday morning, an e-mail from Paul's associate, Rob Weber, contained a subject line that simply read "Paul Roman." For reasons unknown at the moment—the universe has a way of hinting—I did not have a good feeling about that e-mail. Indeed, Paul had passed away on Monday evening in his sleep from a heart attack. He was only 52.

His unexpected departure shocked family, friends, his baseball fraternity, and the many who knew him from his Mobile DJ forays. I had been looking forward to sharing ideas and learning from Paul, as much as relaying my experiences and knowledge to him.

Take Me Out to the Ballgame

Although his wedding and special event business was slowly building a satisfied clientele, Paul was carving a niche for his company, Music My Way, in the baseball market.

While his son Ryan was developing and displaying his baseball prowess at high school and junior college in the San Jose area, Paul was cultivating his talent announcing the games. He extended that following to high school baseball tournaments on the San Francisco/San Jose peninsula and, when he branched out into a fantasy camp baseball league and tournaments, he unveiled his humor and further honed his talent into a popular and entertaining mix.

That development—and a well-written proposal—culminated in Paul and Rob pioneering the presentation of music, public address announcing and canned, tongue-in-cheek commercials with witty sound bytes at Giants Fantasy Camp in Scottsdale, Arizona in 2002.

The System

Paul had a vision for his business and, on a broader level, for life. "I believe music has a profoundly positive effect on people at any type of gathering. I feel we have a special talent to enhance any event with music. We make weddings, parties and other social gatherings fun and memorable. We are professionals.

"We also offer a unique service of carefully orchestrating a sports event with music and effects. This is a special competence of Music My Way. We transform a simple game into an Event."

Sounds like a great way to conduct business—and a great way to conduct life. I'm glad I knew Paul Roman. I wish you had known him too. •

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By Dave Kreiner

TRAVELIN' FOR SOME TIME:

From Booth to Tour Bus and Back

DJ Scientist combines different DJ roles to create success

THERE ARE TONS OF RAPPERS IN THE RECORDING AND TOURING WORLD THESE DAYS. 98% OF THEM HAVE A LIVE SCRATCH MIXER/DJ WHO OFTEN RECORDS WITH THE ACT AND WILL ALMOST ALWAYS BE A PART OF THE LIVE SHOW AND TOUR. MAKING THAT TRANSITION CAN BE EASY IF YOU'RE TALENTED, AND EVEN EASIER ONCE YOU ARE IN THE INNER CIRCLE. OUR FEATURED DJ IN THIS ISSUE IS GEORGE KERHOULAS, A.K.A. DJ SCIENTIST, FROM GREENWOOD, SOUTH CAROLINA. HE HAD THE GOODS WHEN THE CALL CAME FOR THAT BIG GIG THAT MANY DREAM ABOUT—A TOUR WITH A MAJOR STAR, IN THIS CASE, SOUTHERN RAPPER BUBBA SPARXXX. I HAD A CHANCE TO CATCH UP WITH THIS BUSY CLUB DJ, RADIO REMIXER AND LIVE PERFORMER.

Mobile Beat: *Where and when did you start your DJ career?*
George Kerhoulas: I started here in Greenwood, SC in 1984. A friend invited me to a birthday party, and for some reason I asked if I could bring the music. I brought a tape deck, a stereo receiver, and two speakers—and was the hit of the party.

MB: *Do you currently do or have you ever done any mobile work?*
GK: I was doing a lot of mobile work that included a full sound system and light show. I sold the lights, and kept the massive sound system.

MB: *When was your first club gig?*
GK: I can't remember my first club gig. I know I was too young to be in the club!

***MB:** How did you land the gig with Bubba Sparxxx?*
GK: I was the tour DJ for the Ying Yang Twins at the time, and Bubba's people saw me at a Ying Yang show. We just hooked up and got on the road with Bubba when Ying Yang took a break to work on their next album.

FROM LEFT TO RIGHT:
- DJ Scientist (George Kerhoulas)
- DJ Scientist throws down grooves for Bubba Sparxxx on the *Jimmy Kimmel Show*
- Bubba Sparxxx
- The Ying Yang Twins

***MB:** Are you on the road a lot?*
GK: I was on the road 8 months last year with Ying Yang, and doing spot dates with Bubba for a few months. We are now going on a tour soon.

***MB:** What equipment do you use?*
GK: Mixer, CD player, turntable, vinyl, etc. I have a Vestax 07 Pro mixer, Technics 1200s, Shure needles for tour dates, and Ortofon needles for the club/radio show.

***MB:** How long have you been doing mixes for the radio?*
GK: For the urban station over seven years and the rhythmic station six months.

***MB:** Are the radio shows hot mixes, megamixes, non-stop?*
GK: I use a lot of a cappellas over different beats. They are all hot mixed and include station ID and other drops. The rhythmic station is a 55-minute mix and the urban station is a 25-minute mix for 100,000-watt stations in South Carolina.

***MB:** Do you use a laptop or desktop computer during club gigs or touring gigs?*
GK: I have a laptop that I use for editing. I'm not using any computers during gigs.

***MB:** Are you thinking of using any DJ-specific software during your performances?*
GK: I want to try Final Scratch and use it on the road and to do my mix show.

I currently use Cool Edit Pro on my laptop. I used to do the mix show on an eight-track mini disc.

***MB:** I recently saw you on the* Jimmie Kimmel Show, *which is taped in LA. Did you have to attend soundchecks and camera blocking?*
GK: Yes. There was a full dress rehearsal for sound and camera blocking for the *Jimmy Kimmel Show*.

***MB:** Do you have many special needs when you are on tour, stage, or TV?*
GK: On stage I always need a six-foot table to set up my turntables, mixer, Instant Replay, and a loud-ass monitor.

***MB:** How many people are in the band when you tour with Bubba?*
GK: On stage with Bubba there are four. Bubba, hype man, a guitar player and me. We will be opening for Blink 182 and Obie Trice at the end of the year.

***MB:** When you do club gigs, what type of music do you like to play?*
GK: I strictly play urban and hip-hop, but I LOVE house music!

Alternate Heat Source

By Dave Kreiner

HERE ARE SOME SUPER-HOT, HIGH-BPM REMIXES YOU CAN PLAY TO KEEP YOUR CROWD TOASTY ON THOSE LONG WINTER NIGHTS. AND WHILE YOU'RE AT IT, WHY NOT GO AGAINST THE FLOW AND CHALLENGE YOUR AUDIENCE WITH ALTERNATIVE PROGRAMMING THAT IS NOT HIP-HOP?

Getting things started is ***ULTIMIX 101***. To kick off this collection, the 1969 Elvis Presley hit, "Rubberneckin'," receives a major facelift from Paul Oakenfold, at a smoking 142 BPM. This remix has the same retro vibe as "A Little Less Conversation" and is a fun departure from the same old hip-hop thing. Santana brings a hip-hop/rock vibe with "Why Don't You & I" at a slow 90 BPM. Featuring Chad Kroeger from Nickelback on a strong vocal track, this is a good set starter, although it hasn't garnered much airplay yet. Next up, in two parts, is "Simply Being Loved (Somnambulist)," from remixer BT. Part 1 clocks in at 136 BPM and Part 2 at 130. Part 1 features a super-cool vocal track over a very synthesized rhythm track that is very danceable. Part 2 is much more sparse, with a less busy rhythm track that's more focused on the beat.

The best remix on the set is the amazingly huge radio hit from OutKast, "Hey Ya!" (160 BPM). It starts off with an 80-BPM drum beat that will make it a lot easier to program. This type of song is what I wish more bands and radio programmers would try to get on the air. Not every song has to be hip-hop and under 90 BPM to be a hit! It's truly an amazing remix of this great song. Justin Timberlake is back with "Señorita" at a sexy and danceable 98 BPM. Super clean remix with lots of holes and a clever beat. Gardeweg is up next with a 135-BPM trance/house take on "All I Want." Prominent use of Inner City's "Good Life" synth line samples really push this song. This is not a "Good Life" remake, but makes good use of many elements of the classic song with clean girl-vocals on top. Closing out the set is "The Cher Medley" at 130 BPM and a run time of 10:44. This clean remix by Mark Roberts features many Cher hits such as "Believe," "Song for the Lonely," "One by One," "Different Kind of Love Song," "We All Sleep Alone," "When the Money's Gone," "All or Nothing," and closes with "Strong Enough." Your crowd must really love Cher to warrant playing the full 10 minutes. Take a chance and spin this during one of your late-night sets.

Keep the hyper beats going with ***X-MIX 74***. X-Mix typically starts off every dance series with a house megamix; this time it's a smoking rock megamix from DJ Osheen that cooks along at 132 BPM for 13:43. It features Coldplay's "Clocks," Black Sabbath's "Paranoid," "Sweet Dreams" from the Eurythmics, and Led Zeppelin's "Babe I'm Gonna Leave You" all done with a late-night house beat! Next up is Manijama (featuring Mukupa and Lil' T) with "No No No" at 125 BPM. This house reworking of Dawn Penn's reggae hit is a great pumper for the wee hours. Elvis Presley's "Rubberneckin'" (142 BPM) follows with the same retro feel as the previous compilation, but with a stronger drum beat. Christina Aguilera (featuring Lil' Kim) gets the house remix treatment on "Can't Hold Us Down." Strong beats get it started and a funky bass line holds it together. Both vocals are strong and the faster beat (123 BPM) definitely works! Dannii Minogue has been getting tons of club play lately, and "I Begin to Wonder" (129 BPM) keeps things going. Starting off with the same cowbell, drum beat and keyboard sample from Dead or Alive's "You Spin

REMIX REPORT

ULTIMIX 101		
Rubberneckin'	ELVIS PRESLEY	142
Why Don't You & I	SANTANA feat. CHAD KROEGER	90
Simply Being Loved (Pt. 1)	BT	136
Simply Being Loved (Pt. 2)	BT	130
Hey Ya!	OUTKAST	80/160/80
Señorita	JUSTIN TIMBERLAKE	98
All I Want	GARDEWEG	135
The Ultimix Cher Medley (10:44):	CHER	130
Believe		
Song For The Lonely		
One By One		
Different Kind Of Love Song		
We All Sleep Alone		
When The Money's Gone		
All Or Nothing		
X-MIX 74		
DJ Osheen's White Label House of X (13:43):		132
Clocks	*COLDPLAY*	
Paranoid	*BLACK SABBATH*	
Sweet Dreams	*EURYTHMICS*	
Babe I'm Gonna Leave You	*LED ZEPPELIN*	
No No No	MANIJAMA feat. MUKUPA, LIL' T	125
Rubberneckin'	ELVIS PRESLEY	142
Can't Hold Us Down	CHRISTINA AGUILERA feat. LIL' KIM	123
I Begin To Wonder	DANNII MINOGUE	129
My Love Is Like...Woah	MYA	130
You Promised Me	IN-GRIND	132
Just A Little More Love	DAVID GUETTA	126
Rapture	BLONDIE	123
FUNKYMIX 73		
Holidae In	CHINGY feat. LUDACRIS, SNOOP DOGG	76
Roc Ya Body (Mic Check 1, 2)	M.V.P. feat. STAGGA LEE	102
Pass That Dutch	MISSY ELLIOTT	111
I'm Good	BLAQUE	103
Ooh!	MARY J. BLIGE	93
Salt Shaker	YING YANG TWINS feat. LIL' JON	102
The Way You Move	OUTKAST	126
Milkshake	KELIS	113
Suga Suga (CD-only)	BABY BASH feat. FRANKIE J.	93

REMIX REPORT

Me Round (Like a Record)," it places Dannii's vocals playfully on top of this club classic. Again, this is not a remake of "You Spin..." but another creative reworking of this club hit. Next, "My Love Is Like...Woah," by Mya, gets a sped-up remix at 130 BPM. Sometimes hip-hop songs sound horrible when the BPMs are boosted, but this remix works! Try this in any late-night set and challenge your dance floor. In-Grind follows with a very trancey "You Promised Me" at 132 BPM. This trance/houser gets a killer remix from the X-Mix team and Benny Benassi—it's the best remix of the set. Lots of synth bass and keyboards will keep your dance floor packed. David Guetta brings a great pop houser, "Just a Little More Love" (126 BPM). A great message and a great dance hit. Closing out the set is Blondie with a 123-BPM update of the classic hit, "Rapture." The higher BPM and a solid 4x4 drum beat will make this classic easier to program in after-midnight sets. Definitely worth the spin!

FUNKYMIX 73 closes out our steam-heated winter review of remixes. The set starts with Chingy (featuring Ludacris and Snoop Dogg) on "Holidae In" at 76 BPM. This huge radio hit gets a clean remix from Dave Jackson and is a killer follow up to "Right Thurr." This remix will have your crowd screaming for more. M.V.P. (featuring Stagga Lee) follows with "Roc Ya Body (Mic Check 1, 2)." It has that Pan'jabi MC vibe and a clean drum beat to push the mix at 102 BPM. Missy Elliot is one of those amazing artists who never misses. Her latest is "Pass that Dutch" (111 BPM). Once again, here's the inside scoop you need: it is not a Musical Youth, "Pass the Dutchie" remake. It is pure hip-hop from the best female rapper on the planet! This is a must have remix of this soon-to-be huge hit. Blaque provides an up-tempo R&B/hip-hop hit with "I'm Good" at 103 BPM. Very cool beat and dance vibe. The Queen, Mary J. Blige kicks hard with "Ooh!." The old school/R&B vibe (93 BPM) will keep your crowd swinging. Crunk music kings, the Ying Yang Twins (featuring Lil' Jon) have a hit on their hands with "Salt Shaker" at 102 BPM. On it, label mate Lil' Jon tells us all about the ladies shakin' their stuff on the dance floor. Another OutKast hit features Sleepy Brown and is called "The Way You Move," and it smokes at 126 BPM. DJ 2nd Nature gives up a killer freestyle mix with well-placed samples and scratching. Everyone is asking for "Milkshake" from Kelis. At a sexy 113 BPM, this remix is part bhangra and part go-go wrapped up in a strong, Neptunes-produced track. This will be a huge hit! Closing and chilling out the set is Baby Bash (featuring Frankie J, with Suga Suga) at a very slow 83 BPM.•

Dave Kreiner is the owner of The Source DJ Music Supply. Call 800-775-3472 for a free catalog. All the CDs reviewed are available at www.thesourceformusic.com.

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The MOST REQUESTED SONGS... NOT TO PLAY

By Jay Maxwell

Striking similarities between lists of preferred and prohibited songs

Music charts are created by meticulously tabulating songs that people request. As a hobby, in my early days as a radio disc jockey, I would memorize the weekly Top 40 hits listed in *Billboard Magazine*. It was always interesting to see how songs would climb the charts and how the national trend compared to the requests from our own listeners. Often a new song would practically shoot to the top of the charts and then fall off overnight. Some songs would rise very slowly but have a lasting impact, staying on the list for many months.

As a Mobile DJ, I always anticipate the yearly Top 200 list from *Mobile Beat Magazine*, as I'm eager to see the overall results from DJs across the country and compare it with my own research. Typically, the Top 200 closely mirrors my company's list of most requested songs. Of course, there are always a few songs on the chart that our clients haven't requested, as well as songs that we would certainly have included in the Top 200, based on the frequency of local requests.

Since the mid-1980s I have compiled lists and created charts to assist our clients in selecting music and to help my DJs find songs at their events. This led me to write the hot-selling book *Play Something We Can Dance To*. And now, after 11 continuous years of writing this column with the same name, and always including a list of what you SHOULD play at an event, this issue's list includes the songs most often requested NOT to be played.

Excluding Tunes

Like most Mobile DJ companies, my company, Music by Request performs for a variety of events. Our specialty is wedding receptions. Each of our clients receives a song list booklet with over 1,500 songs in 22 categories. We ask them to highlight the songs they want played. For many of our clients, especially brides and grooms, it is more important that we do not play certain songs (even if requested by a guest) than to make sure we play all the highlighted requests. So, in the booklet there is a section in the back where they can list all the songs that we should not play. This is the first page that the DJ will look at to ensure that these songs never get near his or her CD player. If, by chance, a mistake is made and a song on the "Do Not Play" list is played, it could ruin the entire evening for the bride and groom. On this list, a client will typically indicate specific songs, certain artists, or general categories of music not to touch. Often they add, "Do not play under any circumstances" or "Don't play, even if requested."

To Play or Not to Play

The most interesting aspect of this issue's chart is that the top do-not-play songs closely resemble the songs that recur year after year at the top of the *Mobile Beat* Top 200. They also match up with all the research that has helped me create charts of the most-requested songs. This begs the question: if you don't have a client song list at an event, which general list should you use? On the one hand, the Top 200 and the lists in the *Play Something We Can Dance To* book are based on thousands of events. These songs "work," without a doubt. On the other hand, many of these same songs are apparently the last thing in the world that many people want to hear. My rule of thumb, when I don't have a client-specified list, is to wait until someone actually asks for one of the songs on my overall Do Not Play list before I play it. That way, prior to playing the song I can make a point of saying that it is "by request."

Categories and Contradictions

We would never knowingly play a song with profanity or suggestive content at an event. Nonetheless, many of our clients caution us that we are not to play any song with suggestive lyrics. We are thankful for music services that warn of "content" or "lyrics" on the songs so we can steer clear of playing them by accident. We would not ordinarily play certain broad categories (country, hard rock and metal, or hardcore rap) at a wedding reception, but many brides and grooms still feel compelled to remind us not to play them at their events.

Other categories that are often banned include "cheesy or corny songs," "teeny bopper" songs, "boy bands," and any "line dancing" songs. This saves the client from having to list specific songs like "Macarena," "Electric Boogie," "The Chicken Dance," "Hokey Pokey," and "YMCA." Another interesting phenomenon is the disparity between certain artists and their particular songs. For example, in my do-not-play tabulations, Vanilla Ice was listed several times but his number one song "Ice Ice Baby" was never listed. Can you even name his other top ten hit?

Few Mobile DJs would describe their job as boring. Each event is different. The clients keep you on your toes. What worked last weekend may not work this weekend. In fact, the list that you played songs from last weekend may reappear this weekend with exactly the same songs—except that it is now the Do Not Play list.•

PSWCDT

TOP ARTISTS

1	BRITNEY SPEARS
2	CELINE DION
3	N-SYNC
4	MICHAEL BOLTON
5	BACKSTREET BOYS
6	VANILLA ICE
7	DIXIE CHICKS
8	CHRISTINA AGUILERA
9	VILLAGE PEOPLE
10	BARBRA STREISAND
11	AC/DC
12	JENNIFER LOPEZ
13	SHANIA TWAIN
14	EMINEM
15	PRINCE

TOP SONGS

1	MACARENA
2	CHICKEN DANCE
3	ELECTRIC BOOGIE (SLIDE)
4	YMCA
5	HOKEY POKEY
6	STROKIN'
7	ACHY BREAKY HEART
8	BABY GOT BACK
9	C'MON 'N RIDE IT (THE TRAIN)
10	MONY MONY
11	SHOUT
12	WIND BENEATH MY WINGS
13	BUTTERFLY KISSES
14	COTTON EYED JOE
15	UNFORGETTABLE
16	WHO LET THE DOGS OUT
17	BECAUSE YOU LOVED ME
18	FRIENDS IN LOW PLACES
19	IN THE NAVY
20	LIVIN LA VIDA LOCA
21	MAMBO NO. 5
22	NEW YORK, NEW YORK
23	SEXUAL HEALING
24	TOOTSIE ROLL
25	WHITE WEDDING

TOP CATEGORIES

1	COUNTRY
2	RAP
3	PROFANITY OR SEXUAL CONTENT
4	LINE DANCING
5	HARD ROCK OR METAL
6	CHEESY OR CORNY
7	RELIGIOUS
8	CONGA LINE
9	TEENY BOPPER
10	POLKA

MUSIC NEWS

For full track listings and availability on any of the CDs in this Music News column visit www.HitMusicb2b.com or call A.V.C. Sebastian at (973)731-5290

NO. 1 ALL TIME ROCK ALBUM

In Search of EAR CANDY

(Something for Everybody!)

By Fred Sebastian

Beyond the deadlines, annoying customers, oddball requests, and the myriad of other headaches that can accompany running a small business, you have to admit that it's pretty darn cool playing and profiting from the enormous world of ear candy! But beware: there are countless crappy CDs on the market that can burn out a music budget. Keep it tuned here to Music News, where I'll tell you about CD compilations that'll maximize your dollars and keep your collection focused on the sweetest flavors of audio confection! Eat up...

Through the ages, rock music has gone through all kinds of reconfigurations. Today, some music that sounds more like club or hip-hop is passing as rock, and many top rock hits play on Top 100 pop radio. One thing is still certain, though: when you hear a good rock song, there's no disputing you're listening to Rock. ***NO. 1 ALL TIME ROCK ALBUM*** captures 38 rock hits and classics spanning the decades.

LIVIN' ON A PRAYER	BON JOVI
SHE'S A RIVER	SIMPLE MINDS
WORD UP	GUN
GET THE FUNK OUT	EXTREME
ROCKS	PRIMAL SCREAM
ROLL WITH IT	OASIS
OBLIVION	TERRORVISION
TWO PRINCES	SPIN DOCTORS
EVERYTHING ABOUT YOU	UGLY KID JOE
SUICIDE BLONDE	INXS
SHARP DRESSED MAN (EDIT)	ZZ TOP
INSIDE	STILTSKIN
LOVE WALKED IN	THUNDER
NAKED	REEF
PUSH	MOIST
MOTORCYCLE EMPTINESS	MANIC STREET PREACHERS
FROM OUT OF NOWHERE	FAITH NO MORE
I WANNA GO WHERE THE PEOPLE GO (SINGLE VERSION)	WILDHEARTS
JUMP	VAN HALEN
FOOL FOR YOUR LOVIN'	WHITESNAKE
MODERN GIRL	MEAT LOAF
WISHING WELL	FREE
FEELS LIKE THE FIRST TIME	FOREIGNER
SOLID ROCK	DIRE STRAITS

...AND MORE

Reports have surfaced of large pockets of clandestine disco music lovers holding out throughout our nation and beyond, suggesting that disco music will never be completely gone. Appropriately, the double-CD compilation ***THE BEAT GOES ON*** is loaded. It's a great collection of popular original and rare disco hits from the '70s and '80s. Now out of print, this CD may soon sell out—but the songs will likely play on long after the discs are gone.

YOU MAKE ME FEEL (MIGHTY REAL)	SYLVESTER
TAKE THAT TO THE BANK	SHALAMAR
SEPTEMBER	EARTH, WIND & FIRE
CAN YOU FEEL THE FORCE	THE REAL THING
BOOGIE OOGIE OOGIE	TASTE OF HONEY
HEAVEN MUST BE MISSING AN ANGEL	TAVARES
NEVER CAN SAY GOODBYE	GLORIA GAYNOR
I HAVEN'T STOPPED DANCING YET	GONZALES
COME BACK AND FINISH WHAT YOU STARTED	GLADYS KNIGHT & THE PIPS
THE LOVE I LOST	HAROLD MELVIN
THE SOUL CITY WALK	ARCHIE BELL AND THE DRELLS
SATURDAY NIGHT	T CONNECTION

...AND MORE

Way back in the '50s and '60s, not long after electricity was invented, and life on earth began...there was this craze in American music called rock 'n' roll. Back in those good old days, the only terrorism music lovers worried about was the British Invasion, when people feared that those long-haired Brit bands would corrupt American children and destroy the world. Well, history tells us that rock 'n' roll and the Brits actually formed an alliance. ***AND THE BEAT GOES ON FOREVER VOL.3*** contains many hard-to-find songs from that topsy-turvy time when the world changed.

I CAN HEAR THE GRASS GROW	THE MOVE
I DON'T WANT OUR LOVIN' TO DIE	THE HERD
MY MIND'S EYE	SMALL FACES
GET AWAY	GEORGIE FAME
HERE IT COMES AGAIN	THE FORTUNES
IT'S GOOD NEWS WEEK	HEDGEHOPPERS ANONYMOUS
EVERYONE'S GONE TO THE MOON	JONATHAN KING
GO NOW	MOODY BLUES
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Don't let the title of this next CD compilation fool you. ***VIVA EUROPOP*** is more a great collection of fun, party-pleasing pop dance tracks than anything else. Also take notice that virtually all the songs on this compilation were chart hits here in the US, as well as globally, some even topping the charts here first, before going global. Ideal for the Mobile DJ, most tracks are the familiar radio versions and not extended club versions. This one lives up to its self-description: "40 Essential Dance Hits."

OOH AAH...JUST A LITTLE BIT	GINA G
CHILDREN	ROBERT MILES
STAYIN' ALIVE	N-TRANCE W/ RICARDO DA FORCE
IT'S MY LIFE	DR. ALBAN
LET ME BE YOUR FANTASY	BABY D
U SURE DO	STRIKE
THE RHYTHM OF THE NIGHT	*CORONA*
WHOOMPH! (THERE IT IS)	CLOCK
AIN'T NO LOVE (AIN'T NO USE)	SUB SUB W/ MELANIE WILLIAMS
RIGHT IN THE NIGHT	JAM & SPOON
BOOM BOOM BOOM	OUTHERE BROTHERS
THE REAL THING	TONY DI BART
THE KEY, THE SECRET	URBAN COOKIE COLLECTIVE

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NEW YEAR'S DAY	U2
IT'S A SIN	PET SHOP BOYS
SEXCRIME (1984)	EURYTHMICS
RELAX	FRANKIE GOES TO HOLLYWOOD
IS THERE SOMETHING I SHOULD KNOW	DURAN DURAN
NEED YOU TONIGHT	INXS
I'M STILL STANDING	ELTON JOHN
EVERYWHERE	FLEETWOOD MAC
EVERY BREATH YOU TAKE	THE POLICE
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NO (CLEAN NO HOLES BARRED EDIT)	CHUCK D
JUMP AROUND	HOUSE OF PAIN
DANGER	BLAHZAY BLAHZAY
WOPBOBALUBOP	FUNKDOOBIEST
FIGHT THE POWER	PUBLIC ENEMY
TELEVISION THE DRUG OF THE NATION	DISPOSABLE HEROES OF HIPOPRISY
ONCE AGAIN	A TRIBE CALLED QUEST
ONE SHOT	THE BROTHERHOOD
KARMACOMA	MASSIVE ATTACK
I GOT 5 ON IT	LUNIZ
I MUST STAND (THE DUMB MIX)	ICE T
GETTO JAM	DOMINO
I'LL BE AROUND	RAPPIN' 4 TAY
POISON	BEL BIV DEVOE
GOT TO KEEP ON	COOKIE CREW
SAY NO GO	DE LA SOUL
EAT MY GOAL	COLLAPSED LUNG
TEENAGE SENSATION	CREDIT TO THE NATION
WHAT'S LOVE GOT TO DO WITH IT	WARREN G W/ ADINA HOWARD
HEY LOVER	LL COOL J W/ BOYZ II MEN

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YOUR LOVE STILL BRINGS ME TO MY KNEES	MARCIA HINES
CAN YOU FEEL IT	JACKSONS
GOT TO BE REAL	CHERYL LYNN
RELIGHT MY FIRE	DAN HARTMAN
YOU MAKE ME FEEL (MIGHTY REAL)	SYLVESTER
DISCO INFERNO	THE TRAMMPS
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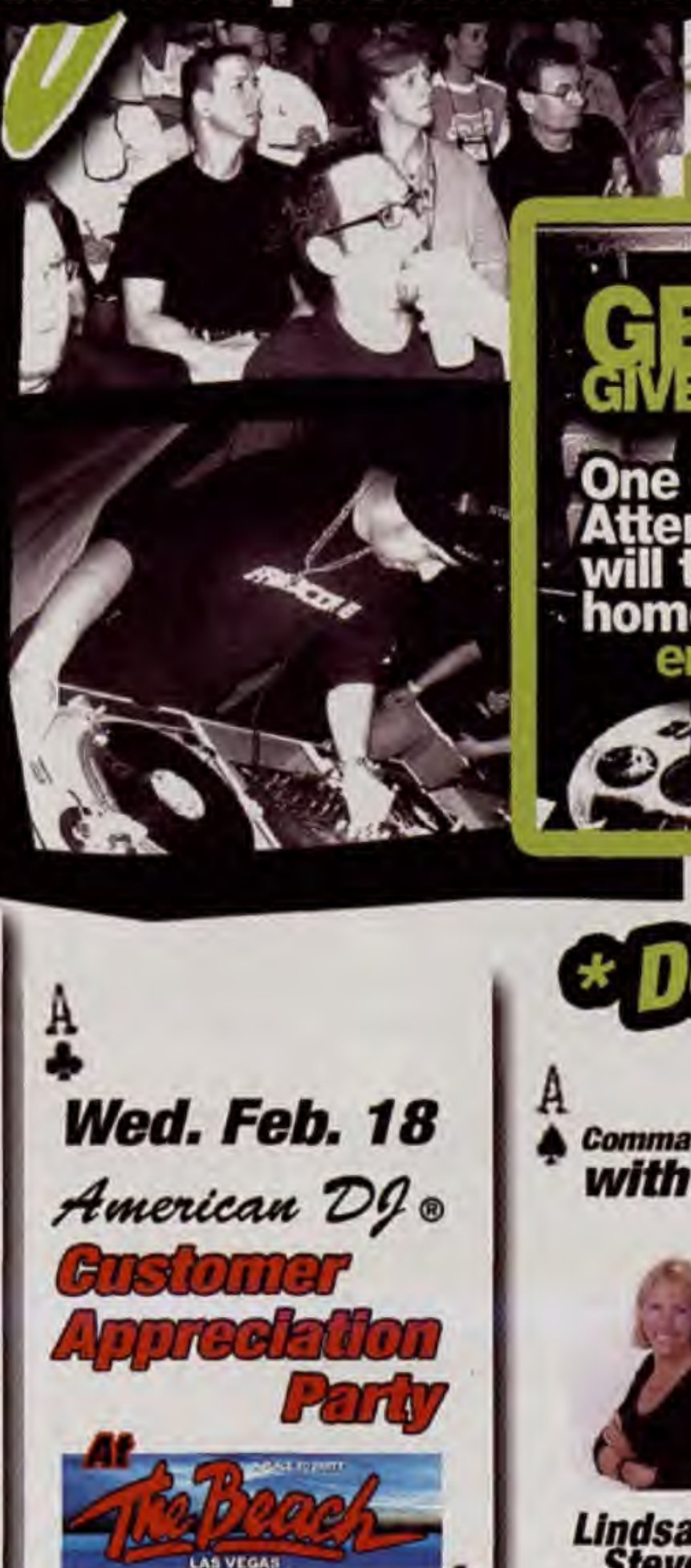

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This is NORAE BANG!

(Or, Adventures in Korean Karaoke)

A look inside karaoke culture, just a few hundred miles from the birthplace of the "empty orchestra"

By Alex Wagenblass

"You look better in your picture." There are lots of ways to say hello—this was my new boss's selection for greeting me at the Inchon International Airport, near Seoul, South Korea. I was beginning an exciting chapter of my life by embarking on a one-year contract to teach English at a South Korean *hagwon* (private school) I'd found on the Internet. I wasn't really quite sure what to expect, never having taught, visited Asia, held a full time job for more than three consecutive months, or eaten dried squid before.

After a few words of introduction, I was packed into a mid-sized Hyundai and whisked off to the east coast. One stop along the way was meant to provide relief from the long trip to our final destination, Andong. At long last, after two sleepless and showerless days in airplanes and airports, I finally received what I truly needed: a whole lot of *hway* (raw fish), *soju* (Korean hard liquor), and the promise of a "special surprise."

On this clear summer night, my director was not only welcoming me to the peninsula, but was also reuniting with some good friends whom he hadn't seen in a long time—both favorite excuses for a big night out in "The Land of the Morning Calm."

Entering the Unknown

Now a posse of five, we went onward and upward to the *norae-bang* (literally, "song room"). As is the case for the majority of *norae-bangs*, ours was nestled on an upper floor of an elevatorless, cookie-cutter modern building. When we reached our destination, dim mood lighting, big leafy flora, wails of the local fauna, and a sprightly little lady greeted us at the reception desk. As my director spoke with her about the specifics of our party's needs, I peeked down a couple of narrow hallways that held a dozen doors hiding dens for dramatic decibel delivery. With an agreement reached, the lady ushered us into our own musical lair. "This is *norae-bang*, song room."

We took seats on pleather couches separated by a table holding a tambourine, large red binders and a pager button. Speakers peppered the room, but the center of attention was the front, where four enormous televisions and a karaoke system were built into the wall. All the remaining necessities (dried squid, shrimp chips, popcorn, beer encapsulated in

Tupperware®, and little paper cups) arrived. It was time for the evening to really begin.

The Crowd Goes Wild

As the guest of the guest, I was given the honor of singing the first song. Completely overwhelmed by the newness of everything, and also a bit drowsy, I asked to pass and give way to the experts. "Come on!" "Sing!" "You must!" responded the small crowd. Soon though, other members of the party began personal crusades to find *their* perfect songs, taking the pressure off me for a moment. One lucky lady found hers first, and ran to the front of the room to program her choice into the starship-style control panel.

It was magic time. Standing at the front of the room, she launched into a tender Korean love song with feeling and intensity. I don't think she needed the rhythmically highlighted lyrics that appeared on-screen, superimposed over beaches, oceans, rivers, and other romantic, aquatic scenes.

Everyone proceeded to get in the game, alternating between typing in their selections and providing tambourine accompaniment for others. I sat back and enjoyed the whole scene, very impressed by the enthusiasm, singing talents, and sheer volume of the party I was immersed in. They took turns singing Korean ballads and pop songs and I took turns eating popcorn and shrimp chips. At the end of each song the computer gave an accuracy score and an appropriate catch phrase like "94% Great Job!" or "87% Good Job!"

Taking the Plunge

After about an hour of listening and emptying my paper cup, I finally got up the nerve and decided to make a go of it. I did this with the stipulation that I would sing along *with* my boss and it would be something by the Beatles. I flipped through the song catalog and found the four-page English chapter near the smaller Japanese and Chinese units, sandwiched between much larger sections of classic Korean pop and new Korean pop. I found "A Hard Day's Night" and punched in the number. I thought, "This shouldn't be too hard."

I should mention that, before this, I had had exactly one karaoke experience in my life. I had somehow found myself at a honky-tonk on karaoke night in southeastern Pennsylvania. I was with a friend and we double-dared each other to get up and sing. My friend went first and did a heart-felt rendition of Elvis Presley's "I Can't Help Falling In Love With You." I followed, treating the audience to Beck's "Loser," done with a sort of country western flavor. About halfway through my performance an obvious fan shouted, "I'm gonna kill you!" Although the song contains that phrase, I felt uneasy with the zeal of the remark. We left shortly afterwards.

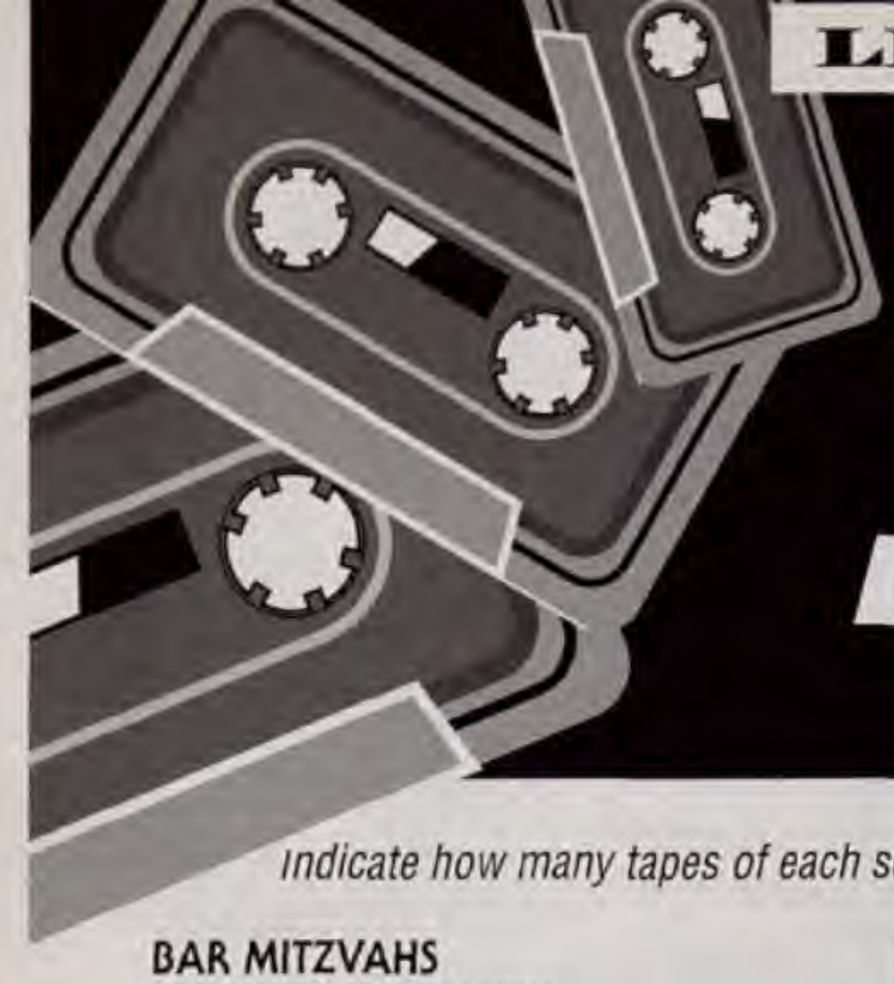
At the *norae-bang* I decided to try my finest Liverpudlian accent in front of the small crowd. Evidently this isn't a common practice in Korean karaoke, where a more American accent is generally applied. The sound of my singing voice brought the stunned silence of all those around me, including my should've-been partner. I sang, or tried to sing, the whole thing, but may have missed a few entrances—the revelation had struck that there were more lyrics to the song than "It's been a haaard daaaay's night, and I've been workinnnng like a dog."

After I finished, it seemed like all sound on earth had ceased. Then came some polite applause. Then, moments after that, "100% PERFECT SCORE!" It wasn't the first perfect score of the night, but it was still a rare occasion. Usually it brought hearty congratulations, but in my case, disbelief, then dismissal, then annoyance, then dismissal, and finally laughter. I was told that singing songs in English was always graded more easily because it wasn't the native language. I sat down and didn't sing any more that night.

P.S.

On future occasions, I did sing again, though usually not more than one or two songs a night. While out with other Korean friends, I eventually discovered my true singing voice, which is apparently very, very deep. Some critics assert that it is not as much "singing" as it is "just talking loudly."

Karaoke is everywhere in Korea—*norae-bangs*, booths at video arcades, private rooms at nightclubs, and even on chartered busses. Luckily, English selections don't vary much from machine to machine. Wherever I went I could always have a fun time playing the tambourine and performing my new favorite, Cream's "White Room." •



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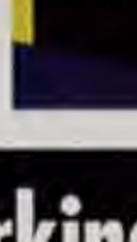

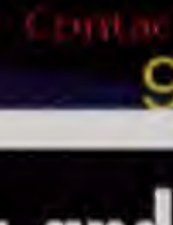

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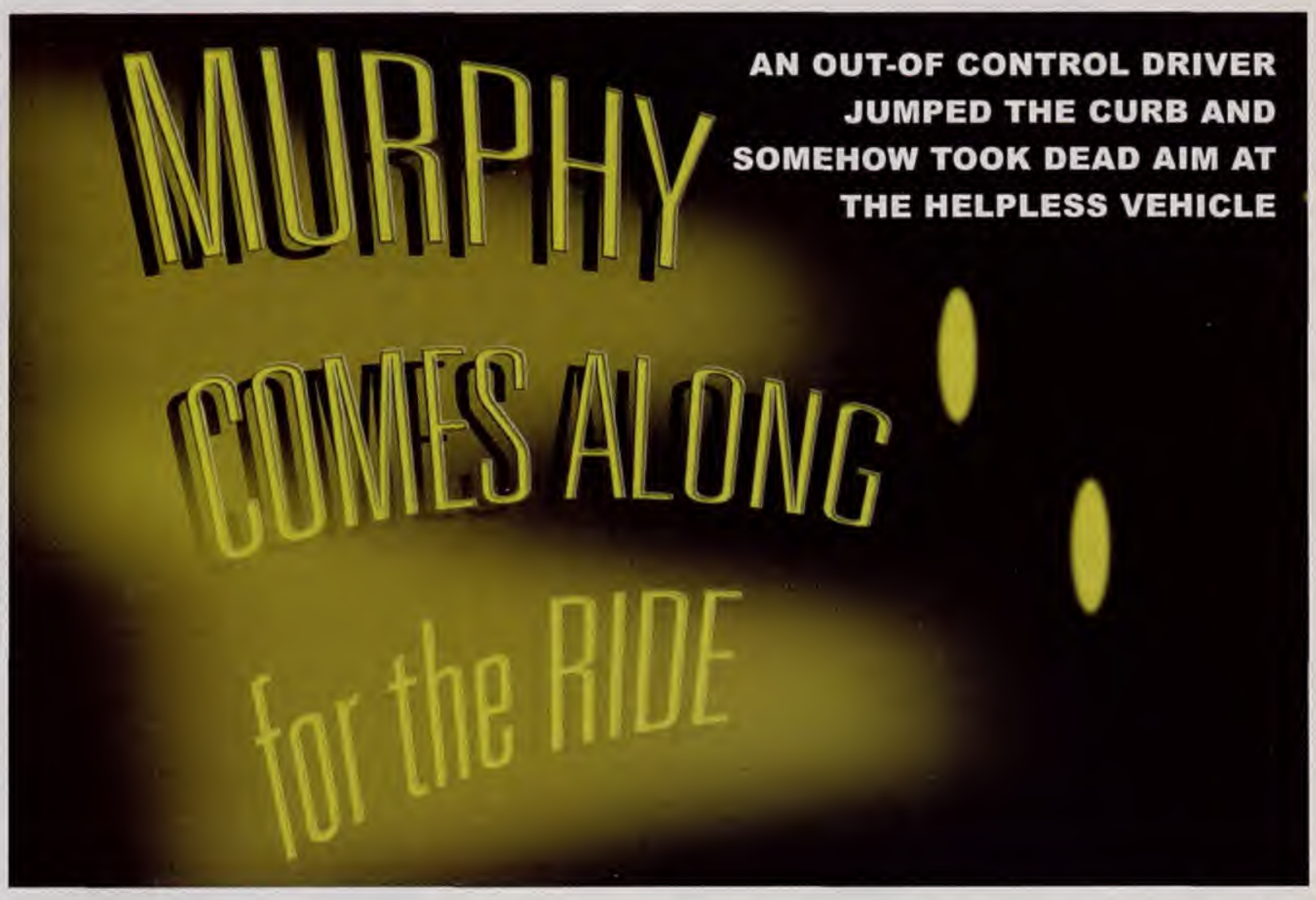
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for the RIDE
AN OUT-OF CONTROL DRIVER JUMPED THE CURB AND SOMEHOW TOOK DEAD AIM AT THE HELPLESS VEHICLE

Routine maintenance is a generally recommended practice and is essential for well-used Mobile DJ vehicles. ADJA President and *Mobile Beat* contributor Peter Merry was practicing good maintenance when he left his van overnight at a local mechanic's shop for some work. Unpredictably, it seemed that a certain invisible trickster named Murphy, armed with his well-known law, took an interest in the van that night: An out-of-control driver jumped the curb and somehow took dead aim at the helpless vehicle, completely destroying it.

Peter had already been considering the purchase of a replacement van and the crack-up just sealed the deal. The wayward driver just hastened the decision. A new van soon found its way to the Merry driveway.

Peter was in the middle of the 90-minute trip north from his house to get to the LA Chapter meeting of the ADJA, when the new van decided to be temperamental. Coughing and spitting, it barely made it. Afterwards, the vehicularly-unlucky DJ took it to the local dealership, where they performed over $800 in repairs on the machine.

Confident that all was well with the vehicle, Peter decided to motor out to Arizona to help a friend. This time, the expression "no good deed goes unpunished" could be applied to the traveler, as his van sputtered, coughed and came to a stop—right in the middle of the desert. While the vehicle wouldn't work, fortunately, Peter's cell phone made a tow to a local dealership possible.

Of course, the dealership couldn't handle the repair in one day, so Peter had to rent a car to finish the trip. He returned to find that Murphy had actually taken a vacation. The new dealership had finally found the real problem (a faulty fuel pump) and repaired it. They also reimbursed Peter for the rental car and the tow as a gesture of good faith from the vehicle manufacturer—a very nice touch.

Even with a routine maintenance schedule, sometimes you never know what you're going to encounter when you're out on the open road—or even in a parking lot.•

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